DOCTOR WHO MAGAZINE

MARVEL No 126 · JULY 1987 ·

New Season News

Patrick Troughton Tribute Issue

DOCTOR WHO MAGAZINE

Patrick Troughton will be much missed by all of us connected with *Doctor Who*, both for his contribution to the series and, by those of us lucky enough to meet him, for his personal qualities. In this issue, we look back over his time with *Doctor Who*, and are grateful to Frazer Hines for sharing his memories of the eccentric Second Doctor . . .

Fury From The Deep

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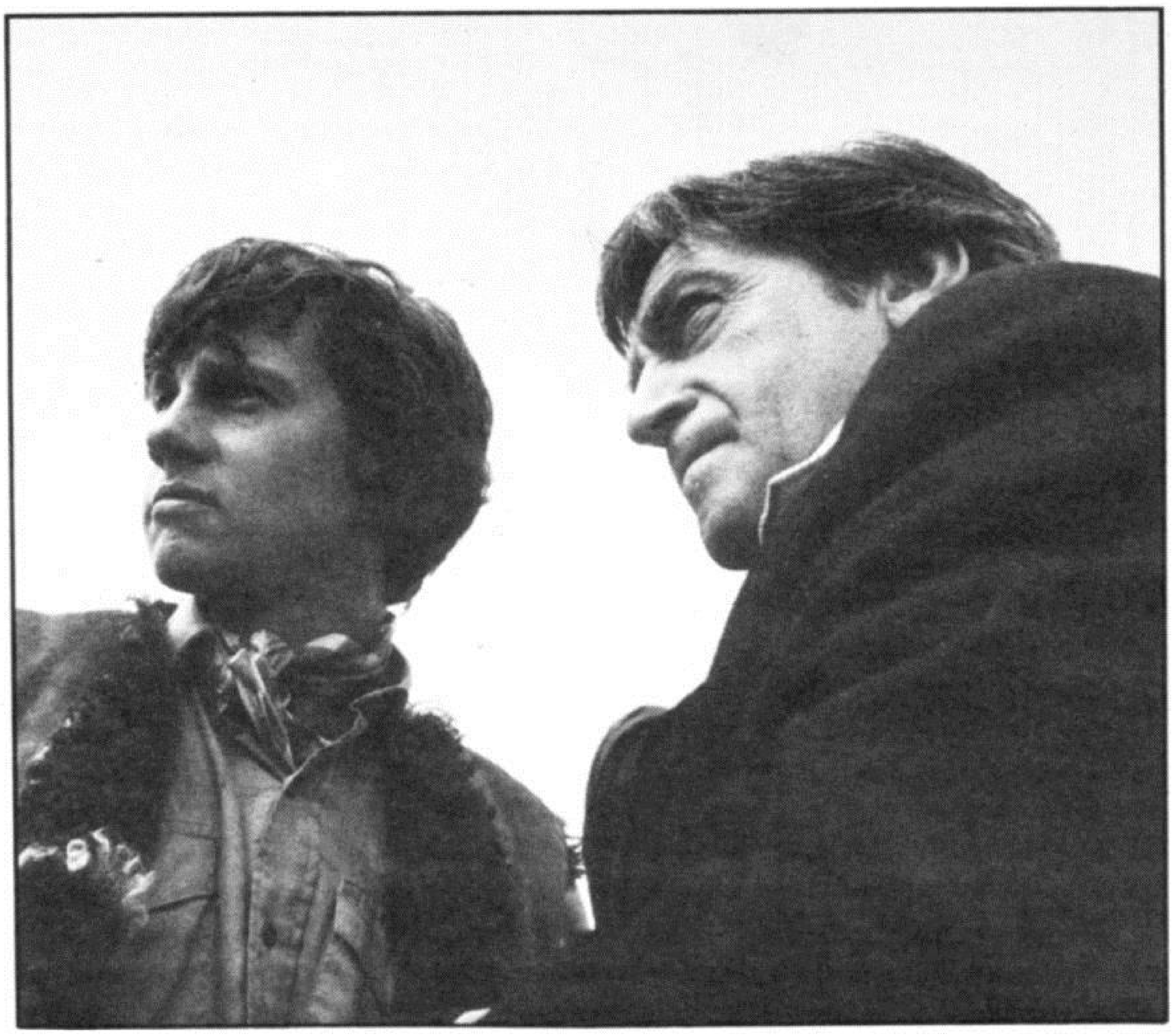

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THIS MONTH AND NEXT. . .
First, we would like to apologise for the measures we have been forced to take with **DWM**. Escalating production costs meant a last-minute decision to raise the price of the magazine last month, too late to give any warning.

Unfortunately, this has not proved to be sufficient to put us back on the rails and this month, rather than put the price up again we have been forced to cut the number of pages. The other choice would have been to lose some of the colour pages and we decided that what we have done was the lesser of two evils.

Please bear with us, as we continue to try to bring you the best value for money we possibly can.

Next month, to confuse you even further, we are returning to **40 pages** but with *12* of them in colour! The issue includes a visit to the **Longleat exhibition**, an interview with producer **Paddy Russell, Season 3 Flashback,** ***Snakedance*** features in the **Archives** section, and a new comic strip adventure by Grant Morrison, who wrote the popular *Changes*. **Issue 127** will be on sale from **9th July**, priced **£1.25.**

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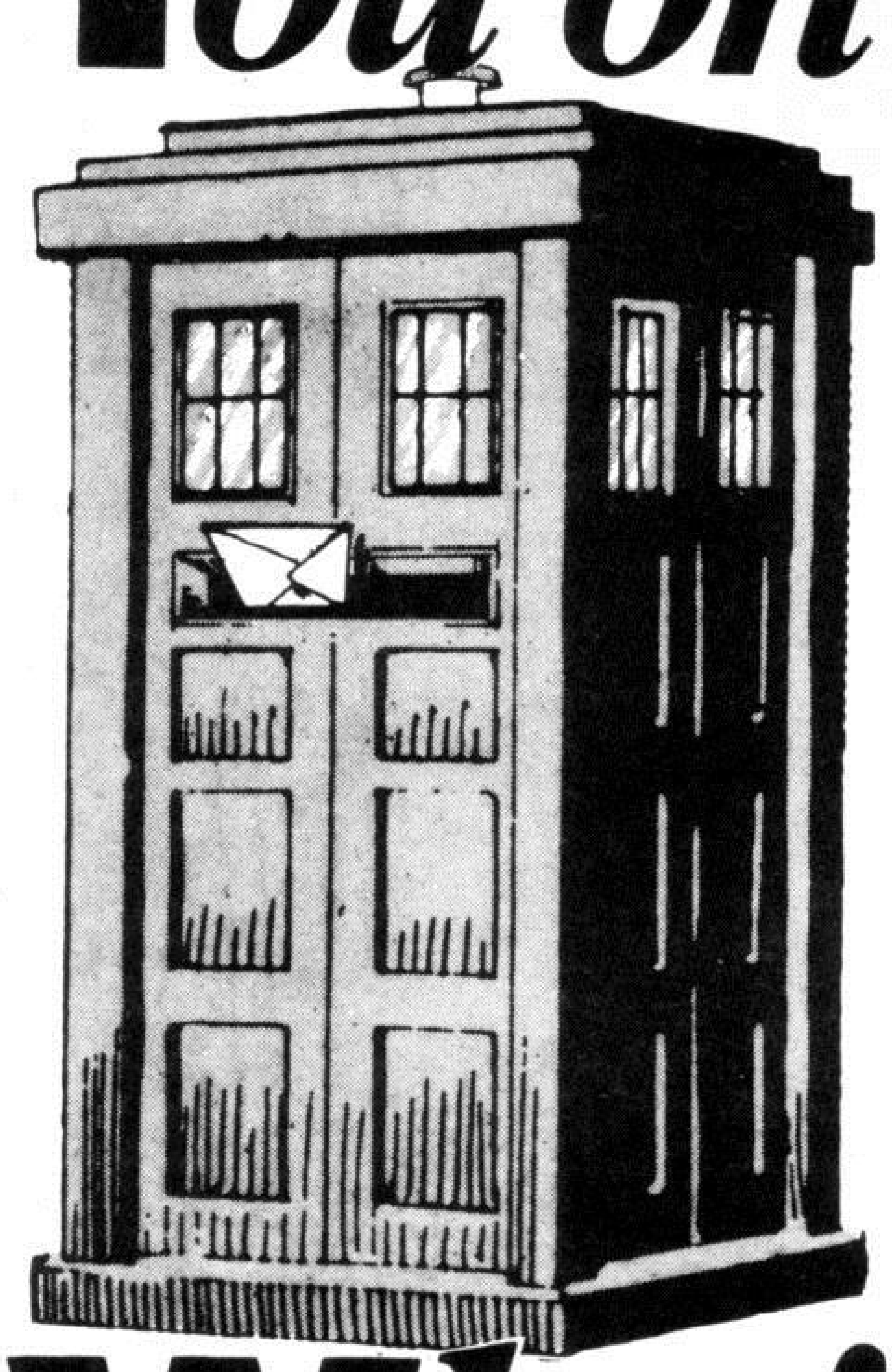
You on



Who!

Write in to: You On Who, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

TROUGHTON TRIBUTES

Below are a selection of the many letters we have received expressing sorrow over the death of Patrick Troughton.

Patrick Troughton will be greatly missed by us all, and it is particularly sad that so little remains of the stories by which he is perhaps best remembered.

If anybody, anywhere retains episodes of those stories then I hope that they may now be sufficiently moved by their conscience to return them to the BBC Archives, so that Patrick Troughton's contribution to the programme can be more fully appreciated. There could be no better epitaph, and one that he himself would have drawn some satisfaction from.

Neville Watkins,
Bromsberrow Heath,
Herefordshire.

I was most saddened to hear of the recent death of my favourite actor, Patrick Troughton.

For me, he was always the best Doctor, because he created an atmosphere of charm and he was so humble towards his friends and adversaries alike . . .

Paul Shenkin,
Auckland,
New Zealand.

Like all fans of the show, I had the greatest respect for Patrick Troughton, despite the fact that I did not start watching the programme until Jon Pertwee's debut story, *Spearhead from Space,* at the age of five. I do however, possess a copy of the BBC Video of the *Seeds of Death,* which I enjoyed greatly . . .

My interest in Patrick as the Doctor has carried over into an interest in his career in general, and I had recently watched him in such differing programmes as *Foxy Lady, The Two Of Us, Inspector Morse* and *Yesterday's Dreams.*

There is no doubt in my mind that, despite his title of the 'forgotten Doctor', Patrick Troughton's influence and portrayal of the Time Lord are second in importance only to those of William Hartnell. Of course Hartnell's influence is most important, as he was creating the role from scratch. Troughton is also important, though, as he had the job of following William Hartnell, yet making his Doctor different. He really set the pattern for all future regenerations with his early disorientation, weird costume and different personality . . .

M. Simpson

The real skill of Patrick Troughton was his ability to keep himself apart from the character he played. I doubt that any fan of the series truly knew the real Troughton. Whereas others have used the character of the Doctor to project their own personalities, Troughton *played* the Time Lord, *not* himself. Rather than detracting from the series' concept, it enhanced it.

To his credit, Troughton did not capitalise on William Hartnell's success in the role, but chose his own direction and a new totally different personality for the Doctor. It is my belief that his was the first interpretation to give the character that otherworldliness that others have capitalised on. He also managed to mix elements of humour and drama so successful that, even in today's sophisticated times, the *Who* production team could learn from those old, dated, black and white episodes.

The air of infallibility, the almost super-hero qualities that his successors have infused into the part were never part of Patrick's version. Instead, the Doctor stumbled into his adventures, bumbled about during them and tripped out of the other side, but the humour hardly ever detracted from the programme's tense atmosphere. Indeed, on a number of occasions it helped to emphasise it.

Despite the private nature of the man, Patrick Troughton has always been a great ambassador for the programme, both here and abroad, particularly in later years. His was one of the loudest voices raised when it was removed from our screens two years ago.

Above all, Patrick Troughton was the consummate actor, a professional whose three-year link with *Doctor Who* has outshone a vast career in films, television and the theatre. The outstanding work he did for the series in particular episodes and stories is too numerous to mention. Aside from *Who,* I will remember him for *Box of Delights, The Omen, The Old Curiosity Shop, The Cleopatra s,* but, above all, as the man who introduced me to the world of *Doctor Who,* and signed my Technical Manual after a three-hour wait in the darkest depths of Wiltshire.

Paul Butler,
Fareham,
Hants.

I'm writing to say how shocked and saddened I was to hear of the sudden death of the great Patrick Troughton.

My earliest memory of *Doctor Who* was of Patrick (most probably the *War Games*), though I grew up with Jon Pertwee's version. Apart from being one of the best portrayals, because of this, Patrick's version has also had a nostalgic place in my memories for many years.

He died almost twelve years to the week since William Hartnell passed away in April 1975. Coincidentally, both were 67 years old.

Neil Roberts,
Caerphilly,
South Wales.

If anyone could appear as young as some half his age, it was Patrick Troughton. I was never lucky enough to meet the man in person, but he had that magical quality of being able to reach out beyond the confines of the television screen with his warmth, humour and sheer presence, and become a close friend to every individual member of his audience.

It was for these reasons that the news of his tragic death came as such a shock. Unfortunately, I only saw a few of his episodes, but despite this he grew to be one of my two favourite Doctors, the other being Colin Baker.

The world has lost a great actor and an even greater man. The best thing I can say is that Time Lords acquire a very special kind of immortality, and Patrick Troughton's superlative portrayal of the Doctor will ensure that Patrick Troughton, the man, is never forgotten.

Jonathan Evans,
Ashby De La Zouch,
Leicestershire.

TARDIS SPOTTING

I thought your readers might like to know where they can see a 'TARDIS'. If they catch a Northern Line tube train from Colindale station, they will see it on the left hand side on the London bound train between Colindale and Hendon stations. There is also a TARDIS outside Golders Green tube station, which is used as an entrance to a disco.

W. Myatt,
Hemel Hempstead,
Herts.

OUT OF DECLINE

I'm in total agreement with Michael Johnstone, who (in **DWM 124**) wrote to say that *Doctor Who* is not in decline.

This is absolutely true. The scripts still maintain a high standard and it still has the power to keep you on the edge of your seat. The only problem of late has now been dealt with, which was sadly, Colin Baker.

Now, while he mostly had excellent scripts, he sadly didn't fit in with 'The Doctor' character we all know. His performance was silly and O.T.T. and I often felt embarrassed by his daft acting. His costume didn't help. Colin Baker is a good actor. Sadly, he let his enjoyment of the part bubble out too much . . .

I consider the fact the BBC wish to continue *Doctor Who* without Colin Baker a good sign that they really care about the show. They realised Colin Baker was the problem, I'm sorry to say.

Now I look forward to Season Twenty-Four more than I did to Season Twenty-Three. I'm sure the high standard of scripts will continue, and now we have Sylvester McCoy, who I'm sure will give a performance worthy of the first five Doctors (he's not a complete unknown; I knew of him and know he's a very talented actor). Also, for Season Twenty-Four we have the return of Kate O'Mara as the brilliant Time Lady bitch, the Rani. Her performance in *The Mark of the Rani* was nothing short of excellent, and I'm delighted she's back in a well thought out character, unlike the ridiculous one she had to play in *Dynasty.* I beg **DWM** to interview her soon.

Peter Wilcock,
Deeside,
Clwyd.

***DWM** will indeed be interviewing Kate O'Mara very soon.*

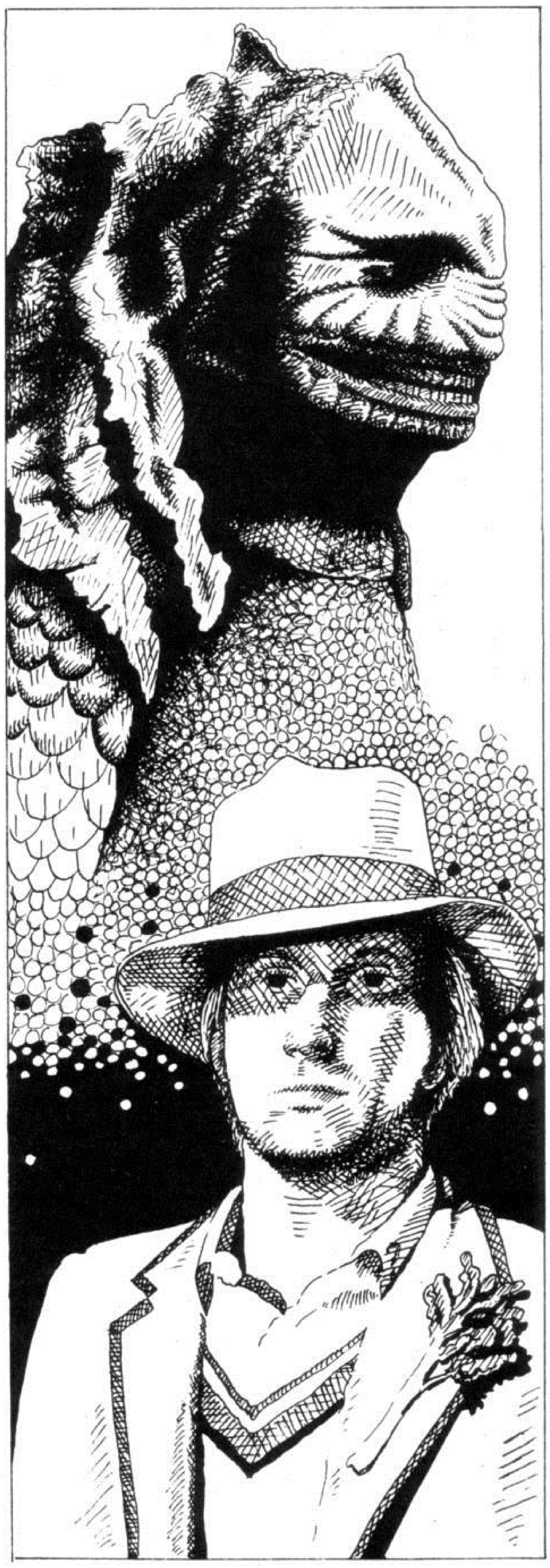
MISSING STORY

I was recently reading through your *Colin Baker Episode Guide* (issues **120-122**) when I noticed that you had failed to include one of the Sixth Doctor's stories.

I am of course referring to Eric Saward's *Slipback* radio story. Is it that you do not classify this story as a proper *Doctor Who* adventure or was there just not enough room in your magazine? Personally, I thought *Slipback* was a very good story, well worth a place in your guide.

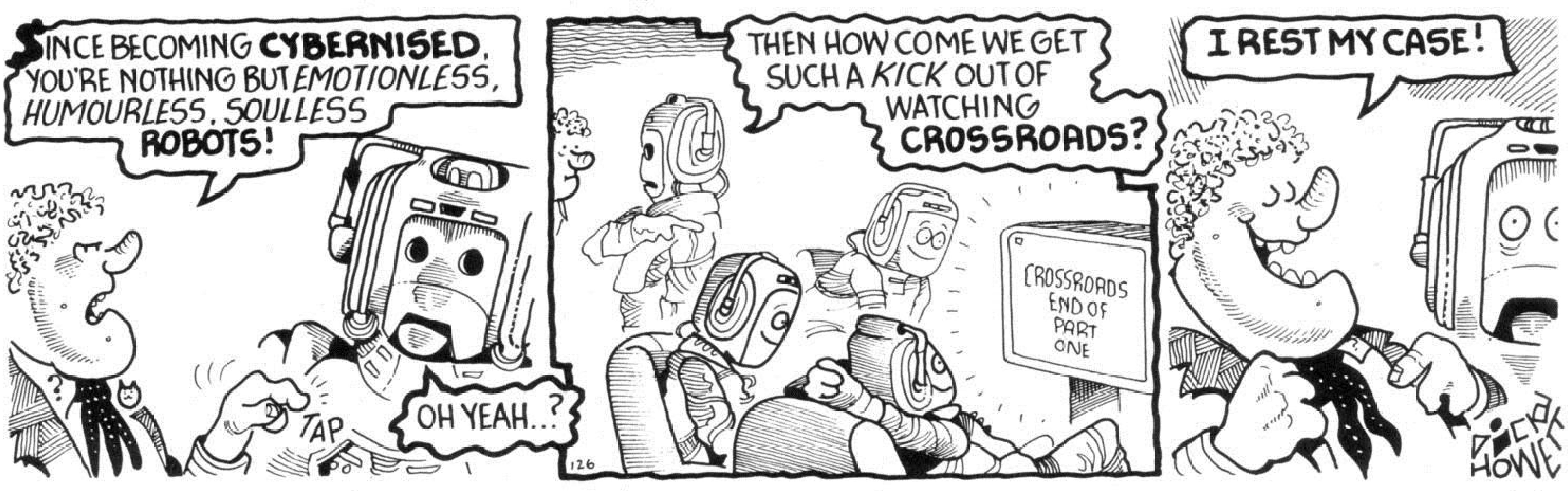
Apart from this, I thoroughly enjoy reading your excellent magazine.

Nicholas Turton,
Tamworth,
Staffs.



By Douglas Smith, Acomb, York ▶

DOCTOR WHO? by Tim Quinn & Dicky Howett


SINCE BECOMING CYBERNISED, YOU'RE NOTHING BUT EMOTIONLESS, HUMOURLESS, SOULLESS ROBOTS!
TAP
OH YEAH..?
THEN HOW COME WE GET SUCH A KICK OUT OF WATCHING CROSSROADS?
CROSSROADS END OF PART ONE
126
I REST MY CASE!
DICKY HOWETT

PATRICK T

It is generally true that when asked who their favourite Doctor is, people will name the one they grew up with. On this basis, the majority of Troughton's fans will be in their late twenties and will probably have been watching the programme for most of their lives. Anyone who grew up with Troughton's Doctor, and I count myself among their number, will be mourning the loss of this fine actor, who will be remembered not only for his groundbreaking work on *Doctor Who* but for his consumate skill as a character actor.

Troughton was born on 25th March 1920 and grew up in North London. He joined the Embassy School of Acting under Eileen Thorndike in his teens and won a scholarship to the Leighton Rollins Studios at the John Drew Theatre on Long Island in New York. When the Second World War broke out, he joined the Royal Navy and rose in the ranks to attain finally the Captaincy of a motor gun boat on duty in the North Sea. When he was demobbed in 1945, he returned to the theatre, working with the Amersham Repertory Company, the Bristol Old Vic Company and the Pilgrim Players at the Mercury Theatre in Nottingham.

Troughton had made the art of acting just that, an art, and as he had specialised in character acting, it was very often difficult to recognise the man underneath the make-up and costume. However, he appeared in literally hundreds of television series, plays and films over the years, most of them memorable, some of them just walk-on parts.

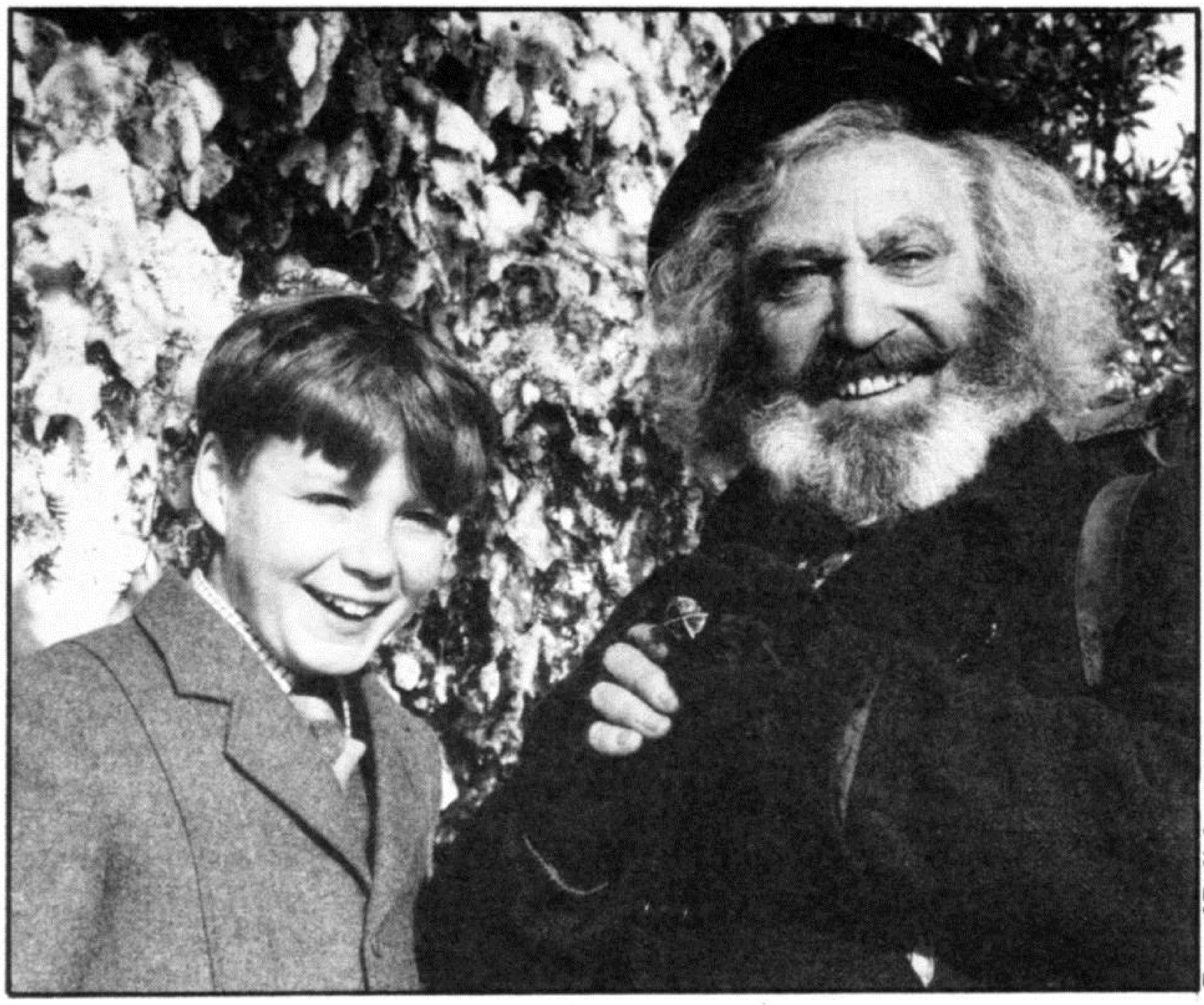
His television appearances included *Robin Hood, Z-Cars, Hawkeye, The Pathfinder, Sutherland's Law, Colditz, The Goodies, The Six Wives of Henry VIII, The Persuaders, The Sweeney* and *Owen M.D.*, and his film credits included *Curse Of Frankenstein, The Gorgon, Jason And The Argonauts* and *The Omen*. These are just a handful of the many parts that he played and series that he appeared in.

IN DEMAND

Indeed, Troughton never seemed to be out of work and it was whilst working on a film called *The Viking Queen* that he was offered the part that he is best remembered for. This was of course *Doctor Who*. He was cast by producer Innes Lloyd to take over from William Hartnell, who had to leave the show as his health was failing. Lloyd remembers Troughton as "an absolutely ideal choice. He had versatility going for him – he was a distinguished character actor with a great many varied roles behind him. He was always in demand. He was a popular actor with a great following. Most important of all, I think, was that he had a leading actor's temperament. He was a father figure to the whole company and hence could embrace it and sweep it along with him."

Troughton was presented to the Press as the new Doctor on the 2nd September, 1966 and was described as a 'spooky character actor' by Shaun Usher of the *Daily Sketch*, but it wasn't until the 5th November that viewers saw the familiar features of William Hartnell blur and reform into the unfamiliar face of Patrick Troughton.

Troughton made the role of the Doctor his own, almost from the word go. Viewers who had become used to the stern and grandfatherly Hartnell were in for a bit of a shock as the new Doctor, clad in tartan trousers, an overlarge baggy coat, a stove-pipe hat and clutching a recorder, tripped out of the TARDIS and across the mercury swamp on Vulcan – straight into trouble with the Daleks.



Box of Delights (1984)

Whereas Hartnell's Doctor had used stern commonsense in dealing with events, Troughton's was an unknown; his moods oscillated from serious to carefree, from eloquent to moody silence. Ben and Polly, his companions at the time, just did not know what to make of this stranger who did not even claim to be the Doctor. However, Troughton's style of playing the Doctor soon endeared him to his companions and to the viewers, who could empathise with this carefree, caring character.

From the battle with the Daleks on Vulcan, Troughton's next adventure was in the midst of another battle, this time Culloden and it gave him Jamie (played by Frazer Hines) a companion who was to stay with him until the end of his time as the Doctor.

Troughton's era has been distinguished from the others by the number of monsters that the Doctor had to face. There were the Daleks, who appeared twice, the second time

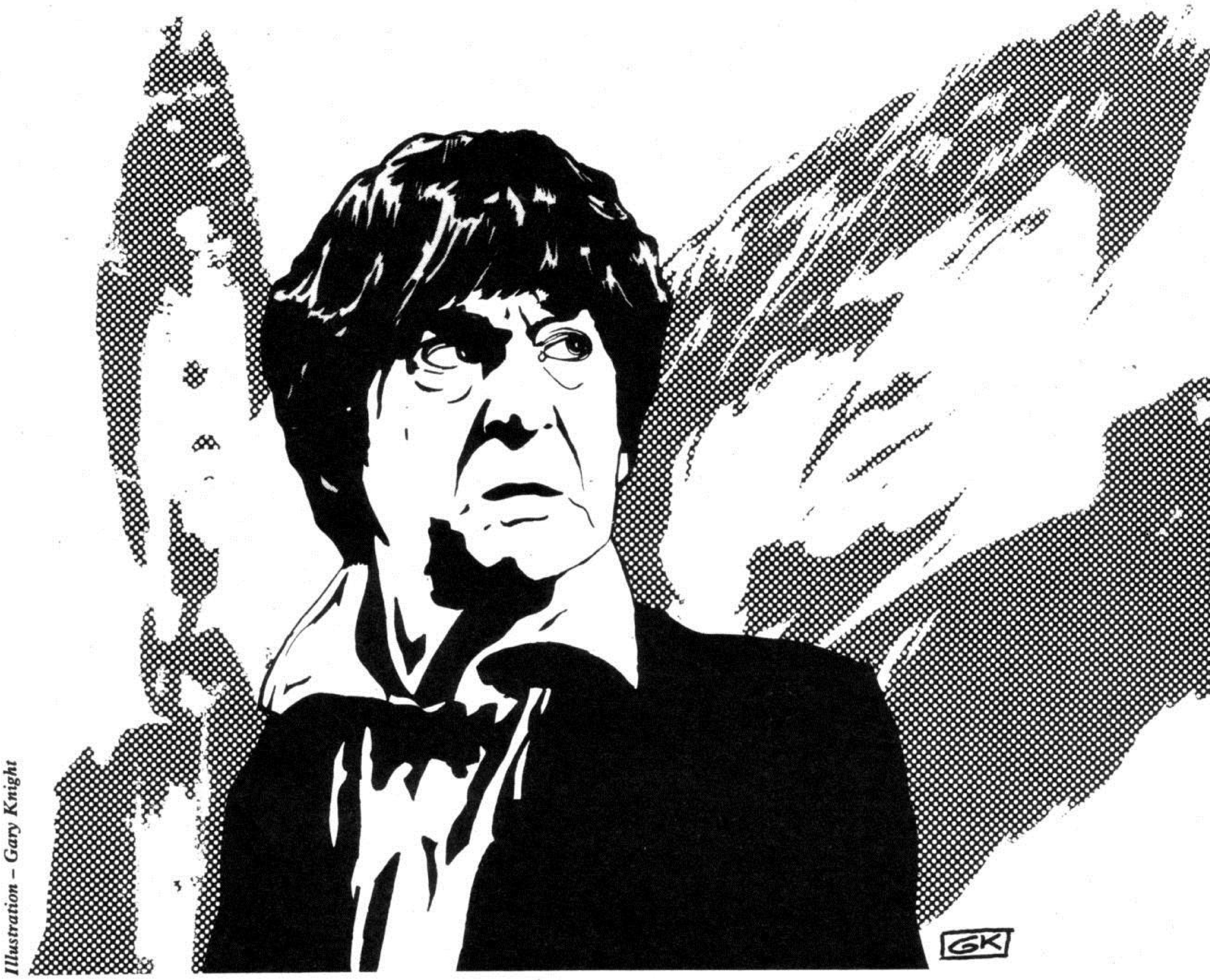


Illustration – Gary Knight

ROUGHTON A TRIBUTE

introducing the massive Dalek Emperor in the classic *Evil Of The Daleks*, the Cybermen returned for several re-matches including *The Tomb Of The Cybermen* and the memorable *Invasion*, the Ice Warriors were defrosted from the glaciers of 31st Century England, and then returned to invade the moon.

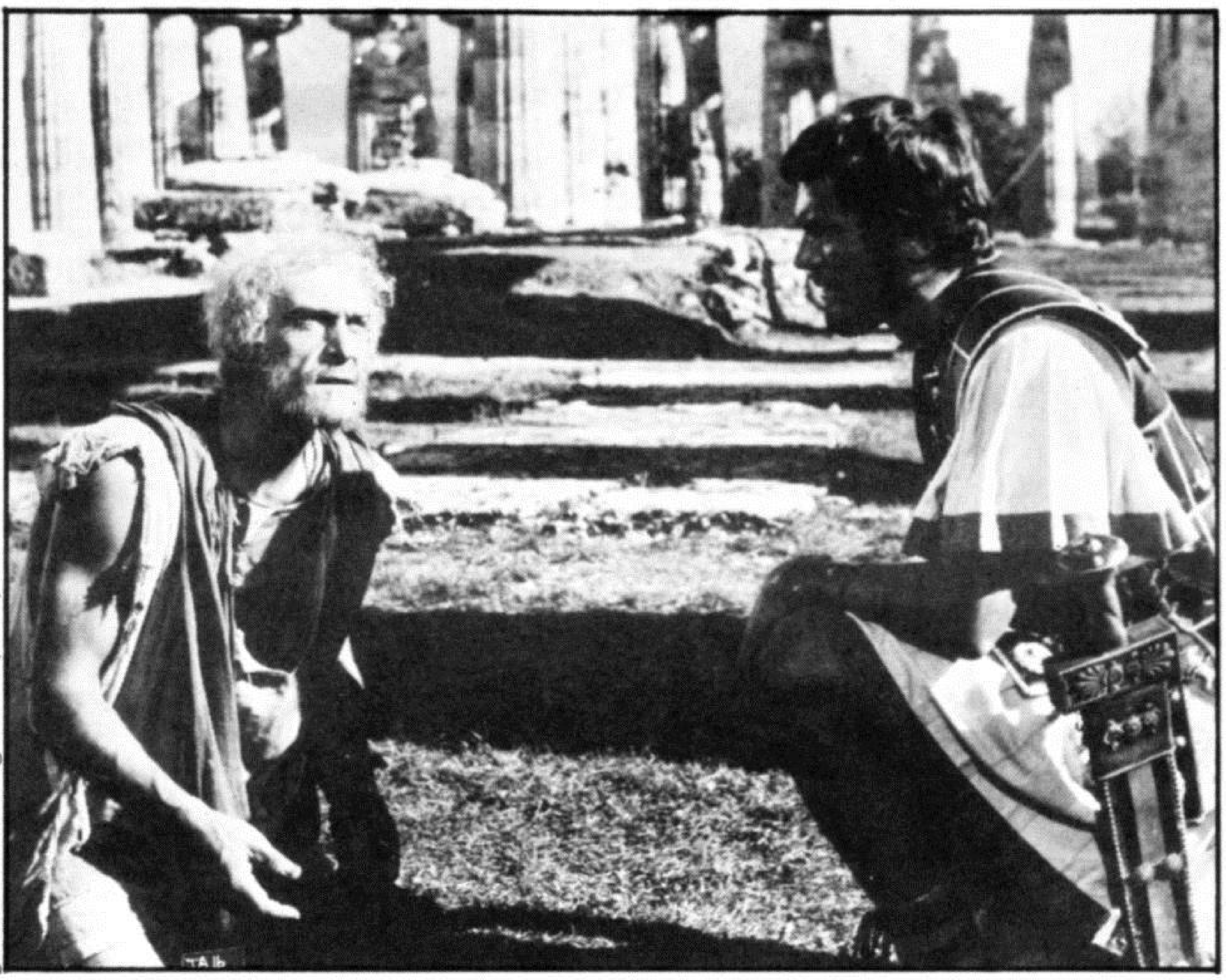
The Great Intelligence invaded Earth twice with its lethal robot Yeti and other, one-off monsters stalked the screens; the Macra, with their slavering mandibles, the deadly robot Quarks, spitting paralysis and death from their stubby arms, there were the faceless Chameleons, kidnapping people to steal their identities, the parasitic seaweed boiling up from the depths of the North Sea, space pirates plundering beacons for rare metals and many more.

It was also during Troughton's tenure that we first learnt of the Doctor's origins and his crimes. This was in his final story, *The War Games*, when his compassion for the trapped soldiers overrode his own desires for freedom and he engaged his own people to sort the situation out. As we all know, this action resulted in his own trial and his exile to Earth in a new body. So it was that on the 21st of June, 1969, Patrick Troughton made his spiralling trip through the Time Vortex for the last time.

PRIVATE MAN

Over the three years that Troughton played the Doctor, he tended to shun publicity, preferring to keep his Doctor solely a product of the television studio and not to appear at fetes and other social events. He took this to the extent of giving very few interviews. This was a great shame as many of his fans would have flocked to see him, had he made these appearances. It also had the effect of cutting down the number of spin-off toys and books, as without proper promotion, many products would fail on the drawing boards. There were the occasional exceptions, for instance, when he judged the *Blue Peter* 'Design a Monster Competition', but generally Troughton, just like his Doctor, was shrouded in mystery.

Troughton may have left the role of the Doctor permanently, but he was invited back in 1973 as a part of the tenth anniversary celebrations. Barry Letts and Terrance Dicks, the producer and script-editor respectively, had devised a story in which all three Doctors would meet up and fight a common foe. This was, of course, *The Three Doctors*, written by Bob Baker and Dave Martin, and in it, Troughton reprised his role with such panache ▶



Jason and the Argonauts (1963)

that it won him many more fans who had never before seen the 'cosmic hobo' at work.

In-between this appearance as the Doctor, and his next, Troughton took on a variety of roles. These included *Z-Cars*, when he played Bob Parker in the story entitled *Pressure of Work*. The episode *Who Cares* of *Sutherland's Law* saw him playing a character called Ferguson. He read *The Three Toymakers* for *Jackanory* in 1973. He played the devious high priest Nasca in the children's series *The Feathered Serpent*, and in 1977 he appeared as Israel Hands in John Lucarotti's dramatisation of *Treasure Island* for the BBC.

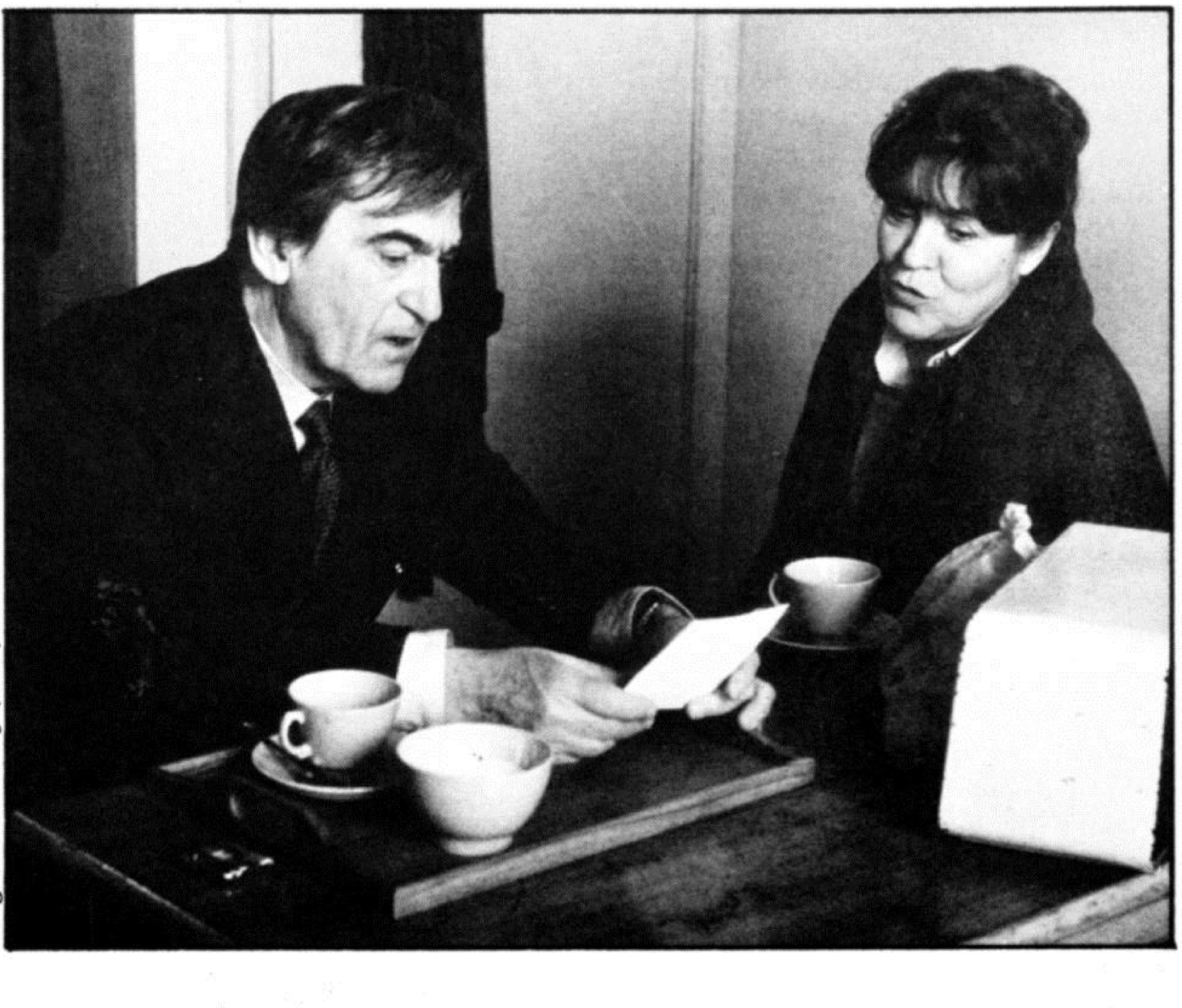
It was in 1983 that he returned to *Doctor Who* and this was mainly due to the efforts of the current producer, John Nathan-Turner. With the twentieth anniversary of the programme fast approaching, Nathan-Turner seized the opportunity to attempt a story with all the surviving Doctors (sadly William Hartnell had passed away in 1975) and so *The Five Doctors* was conceived and written by Terrance Dicks. The late Richard Hurndall took the part of the First Doctor, Tom Baker only appeared in clips from the cancelled *Shada*, but Troughton and Pertwee both reprised their roles and together with Peter Davison (the Fifth and then current incumbant) fought their way through the Death Zone on Gallifrey to confront Rassilon himself.

MEETING FANS

As already mentioned, Troughton was always reluctant when it came to publicity, but with *The Five Doctors* being recorded in March of 1983, and a huge BBC Enterprises-organised convention taking place at Longleat House in April, Nathan-Turner managed to persuade Troughton to put in an appearance, much to the delight of the large numbers of fans who had flocked to Longleat to see the stars and celebrate twenty years of *Doctor Who*. In many ways, this event changed Troughton's outlook on conventions and he became a familiar face in America at their numerous events, often appearing with his old friend Jon Pertwee and bantering and jostling on stage, to the enthusiastic encouragement of American fans.

British fans seemed to be losing out, but thanks to the enthusiasm and diplomatic skills of the Doctor Who Appreciation Society's then Guest Liaison Officer, Gordon Roxburgh, Troughton agreed to appear at the DWAS Panopticon event in Brighton in 1985. This was to be his first and only appearance at a fan event in this country, and those fans who attended surely felt a little in awe of this friendly and unassuming man, who so clearly loved his time as the Doctor and who was more than willing to talk to the fans and relive many happy memories of working with Frazer Hines, Debbie Watling, Wendy Padbury, Michael Craze and Anneke Wills.

Recognising the enormous fan following that Troughton had gained, Nathan-Turner invited him back to the show once more, this time in *The*



Long Term Memory (1985)

Two Doctors by the late Robert Holmes, with Colin Baker now playing the Doctor. Troughton was once more teamed up with Frazer Hines, who had made only a fleeting appeance in *The Five Doctors*, and joined with Colin Baker in battling the Sontarans and the gourmand Androgum Shockeye. Once more Troughton was true to form, playing the Doctor in his own unique style.

It is a real indication of Troughton's skill that, even some ten years after leaving the role of the Doctor, he was still able to step into the character and capture the style and look of the Second Doctor, almost as though time had stood still since 1969.

As already mentioned, Troughton was very rarely off our television screens, and recently has been seen in several major roles. Possibly one of the more endearing roles after *Doctor Who* was as the whiskered Punch and Judy man Cole Hawkins in the BBC adaptation of John Masefield's delightful book, *The Box Of Delights*. To many, this role harked back to his time as the Doctor, as both characters had a strange, mystical quality, yet were immediately likeable.

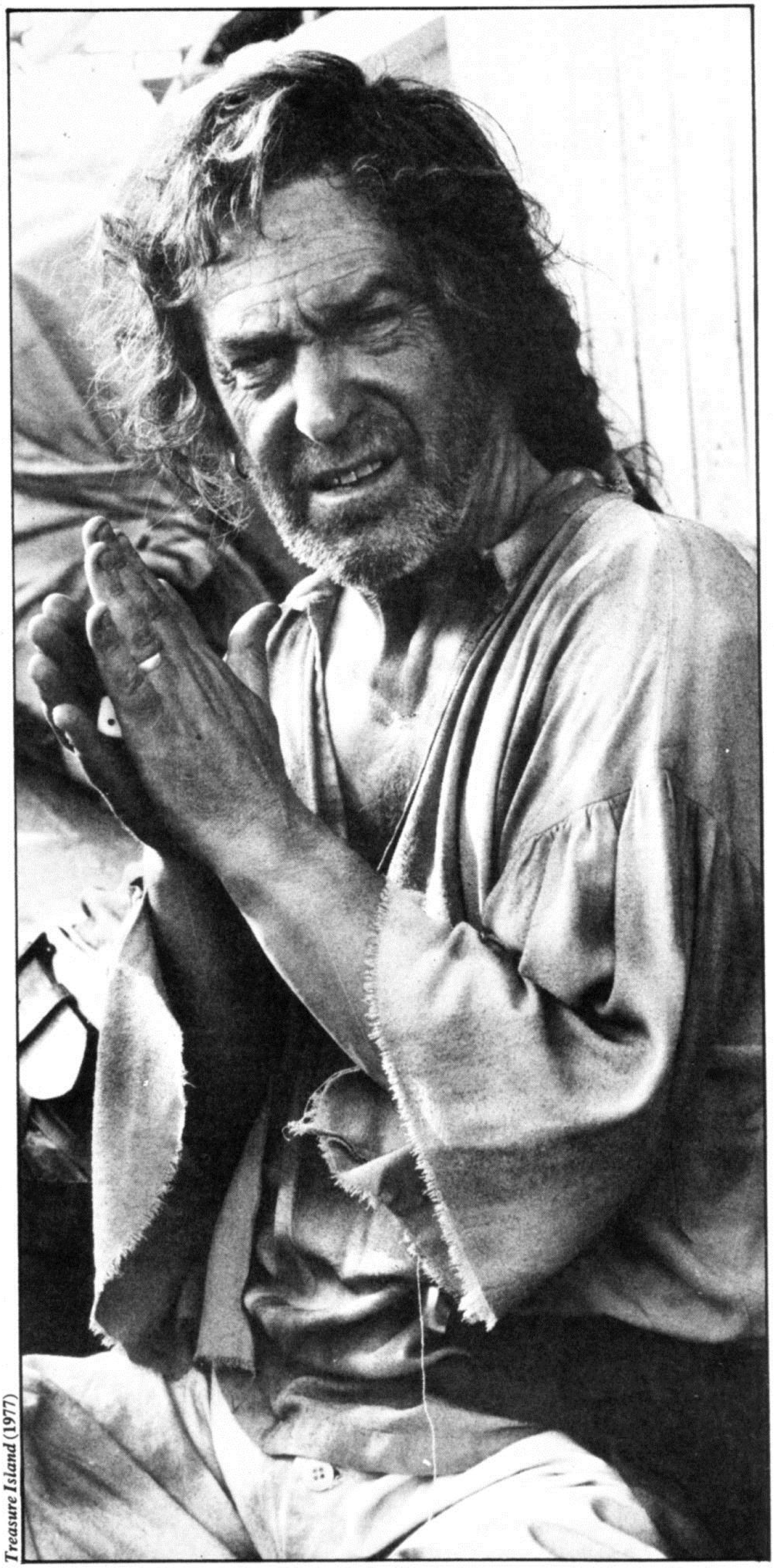
Troughton also starred in a BBC play, *Long Term Memory* in 1985, in which he played a tragic man suffering from amnesia who walks out on his wife and family, returning twenty-one years later. Troughton's performance in this was faultless and he fully brought over the anguish of simply not remembering.

Even more recently, Troughton appeared as Nicholas Lyndhurst's grandfather, Perce, in the ITV comedy *The Two Of Us*, he appeared with Judy Loe in *Yesterday's Dreams* and had just completed a show for TVS called *Knights Of God*, which is a mixture of Science-Fiction and legend set in the year 2020.

It was with great sadness that fandom learnt of the death of Patrick Troughton on the 28th March, 1987, just three days after his 67th birthday. He collapsed from a heart attack in his hotel room during a *Doctor Who* convention in Columbus, Georgia.

It is perhaps a small tribute to Patrick Troughton that he died whilst celebrating the role that he will be best remembered for. The actor may no longer be with us, but his legacy to television and film will remain forever, as will his interpretation of the Doctor, surely one of the most enduring and likeable of them all.

◆**David Howe**



Treasure Island (1977)

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PanoptiCon VIII

•IMPERIAL COLLEGE, SOUTH KENSINGTON, LONDON•

Saturday 12th & Sunday 13th September 1987

After the great success of PanoptiCon VII last year, DWAS has decided to return to the excellent facilities offered by Imperial College for this years convention, PanoptiCon VIII.

The college has a large main hall with tiered seating, which can accomodate up to 600 people at any time. There will also be a large dealers room, and a seperate theatre showing non stop episodes. Ask anyone who attended last years PanoptiCon and they will tell you that Imperial College must be one of the best venues possible for a convention.

The good news is that we have managed to hold the cost of attending this event down to the same as last year. The rates are:

		Members	Non Members
One Day	UK	£14.00	£16.50
	US	$25.00	$30.00
Two Day	UK	£25.00	£29.00
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TH SEPTEMBER 1986

Guests•Panels•Videos•Dealers•Fanzines•Autograph Sessions

Details on accomodation etc, are available from the Convention department once you have registered. Details on hiring fanzine tables are also available from the department address on request.

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◇ Doctor Who Appreciation Society. PanoptiCon VIII Registration Form ◇

Please complete this form and send to the address above

I wish to register for PanoptiCon VIII on:

Saturday 12th ☐ September

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both days ☐

Please enclose a stamped, self addressed envelope with your registration

I enclose a Cheque/Postal Order for £ made payable to DWAS

Name

Address

Membership No.(if applicable)

Registration closes 31st August 1987

A PERSONAL TRIBUTE BY FRAZER HINES

Patrick, what can I say about the man that has not already been said by thousands of his friends and fans the world over.

Because he was such a close friend of mine I find it so difficult to put pen to paper. I still expect him to turn up with his tote bag over his shoulder and say, "Aha, Frazer, caught you out at last." Dear Patrick, I do miss him.

I first met the owner of those twinkling eyes back in 1964, when I was making a serial for the BBC called *Moonfleet*. Patrick was a pirate, and I was a very young adventurer, never realising in those early days the fun I was to have working with Patrick years later.

We became close, well very close in fact during the *Doctor Who* series, so close that we only had to look at each other to know what the other was thinking, as Debbie Watling found out on the beach at Margate once.

We were supposed to be walking through this huge pile of foam and on the first take I looked at Patrick, Patrick looked at me, Debbie looked between us and screamed. She knew what we were thinking, as we rolled her in the foam.

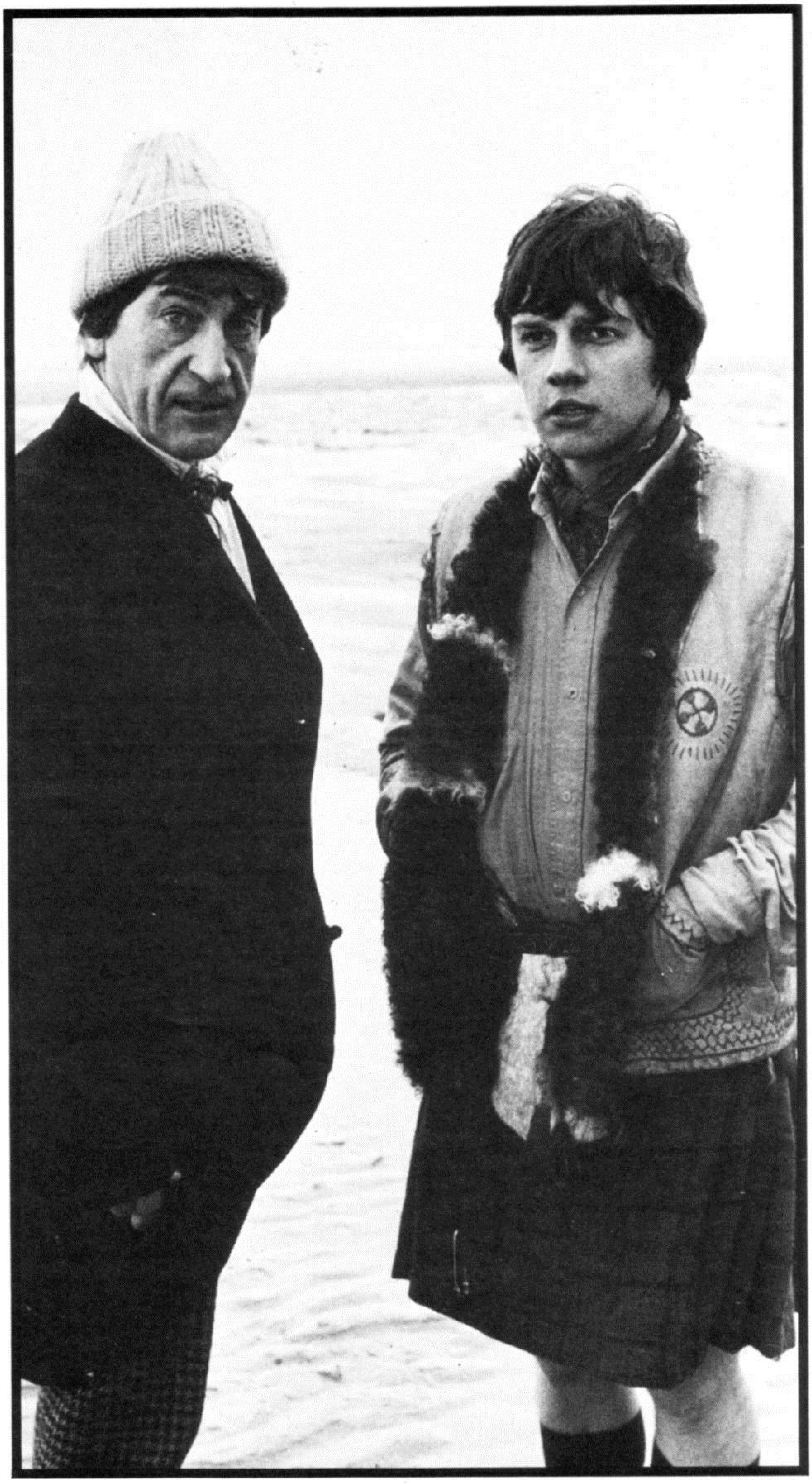
Wendy Padbury too. Again, Patrick and I played a trick on her in the Church Hall during rehearsals. I don't think I have ever had that sort of feeling with another person before. Just to look into those eyes and know what they were thinking.

Patrick found it hard to show affection to me. He would, and then he would cover it up.

When asked at Conventions, "Patrick, was it good to see Frazer again?" "No" he'd shout into the microphone, "I wanted Padders or Debbie, but they landed me with this long hairy-legged Highlander at the Convention. I wanted the girls with me."

But secretly Patrick wanted me there. I can't believe he will no longer turn to me, and say, "Frazer, the sun is over the yard-arm, let's have a drink." I had many happy times working with Patrick, and I am afraid, a lot of those thoughts of the times we spent together must remain private.

To sum up I can just say that when asked in one of Terrance Dicks' *Doctor Who* books, "When was the happiest time you had working in your life?" Patrick let his true feelings be known, "Working with Frazer." Patrick, that goes for me too. We'll all miss you.



GALLIFREY GUARDIAN

No 126 JULY 1987

IN PRODUCTION

The 24th season has started its production schedule with five days of location work for the first story featuring Sylvester McCoy as the Doctor.

The Director Andrew Morgan took his crew down to Frome in Somerset (very close to the Longleat House *Doctor Who* exhibition) to tape the location scenes for the Pip and Jane Baker yarn *Strange Matter*.

The five days were from the 4th to the 8th of April, and apart from the first Sunday's work, the weather was regrettably bad, although this didn't prevent the crew from completing work as required. On the Monday there was a press call for the new Doctor, while during the course of Tuesday's work, the action was filmed by *Breakfast Time* for a behind-the-scenes report which was screened in early May.

In addition to the information printed last month, we can confirm that the story will be set on the planet Lakertya and the characters played by the guest stars will be as follows: Donald Pickering as Beyus, Wanda Ventham as Faroon and Mark Greenstreet as Ikona.

The second story, *Paradise Tower,* has had two guest stars confirmed. The first is Brenda Bruce, who recently appeared in the BBC's *Time After Time* and ITV's *Worlds Beyond* series. The other is Elizabeth Spriggs, well known from her matriarchal roles in two ITV family sagas, *Fox* and *Shine On Harvey Moon*.

Incidentally, both the second and first story may change their titles before they reach your screens, although producer John Nathan-Turner stresses that the stories this season will not be linked in anyway.

The final director of this season has been announced. Chris Clough, fresh from directing the last six episodes of *Trial of a Time Lord,* will be covering the final six episodes of this season, too. This year, although the story will be made as one six-part entity in the same way as Chris' *Trial* episodes, it will actually comprise two distinct three-part stories.

Since his last *Doctor Who* assignment, Clough has been involved in directing segments of the ever popular *EastEnders*.

VIDEO NEWS

BBC Video have once again changed their minds about their release schedule and the next launch date for a new *Doctor Who* title has been set at August. This has been caused by a combination of artist clearance problems and the strain of turning out so many titles for their new cheap range. They still hope the story will be a Dalek adventure and there's no reason to doubt this. Good news for the budget conscious is the announcement that both *Pyramids of Mars* and *The Seeds of Death* are to be re-released on the cheaper £9.99 price range, joining the still successful *Revenge of the Cybermen*.

WHO'S COMING BACK . . ?

Apart from the Rani, the programme's producer was reluctant to state whether there would be any further 'blasts from the past' this season, though he was quite definite that there would be no sign of the Daleks. He did concede that there was a possibility that another old foe would re-emerge, but revealed that the second story is completely new in content.

IN OTHER QUARTERS . . .

Peter Davison, deep in filming for his new *All Creatures* series, is also to record a third series of his popular Radio Four comedy show, *King Street Junior,* in which he plays a teacher. His predecessor in *Doctor Who,* **Tom Baker**, is all set to open in a new run of the classic J.B. Priestley play, *An Inspector Calls* in London's West End. Tom will of course be playing the leading role.

Following the sad death of **Patrick Troughton**, Terrance Dicks has had to re-cast his part in the massive new BBC adaptation of Thackeray's *Vanity Fair.* Troughton hadn't started filming the series, but the *Vanity Fair* office were shocked and upset at the news of his death.

One of the *Vanity Fair* directors is **Michael Morris**, director of *The Awakening*. He is directing eight episodes of this classic serial. Still on the directing front and **Gerry Mill** of *The Faceless Ones* has been working on the latest *C.A.T.S. Eyes* season, whilst **Ken Grieve**, who directed *Destiny of the Daleks* has been supervising parts of the big new Granada drama series, *Game, Set and Match*.

From the last season, Valeyard **Michael Jayston** has taken over one of the leading parts in the West End production of *Woman in Mind,* while *Enlightenment* star **Lynda Baron** opens in the Stephen Sondheim musical, *Follies,* also in the West End.

Finally this month, filming on **Mervyn Haisman's** new series, *My Family and Other Animals,* starring *Doctor Who* guest star **Hannah Gordon**, was held up by the tragic death of a props man. This has rather blighted the show, which is being scheduled as the major drama for BBC1 on Sunday evenings this autumn.

ARCHIVES

WARRIORS OF THE DEEP

First Shown: Jan 1984.

EPISODE ONE

It is 2084, and Sea Base Four is situated at the bottom of the Ocean, manned by one of the two power blocs that divide the Earth. On the bridge an unidentified craft is picked up heading for the Base. Commander Vorshak orders a computer scan from one of his crew, Maddox.

Outside the Base, the slim pencil-like ship comes to a halt and lands. Within, the vessel appears organic in structure. It is manned by three Silurians, Icthar, Scibus and Tarpok. They are to remain here undetected until they are ready to strike at the humans. On Sea Base the ship has been lost on the scanner, but Vorshak is clearly uneasy.

On board the TARDIS, the Doctor is preparing to show Tegan a little of her planet's future. He asks Turlough to go and bring her to the console room. Back on Sea Base, Officer Bulic advises sending an unmanned reconnaissance probe, bearing in mind the current unstable political position. Vorshak warns a nervous Maddox that they could go onto missile run. At this, Maddox rushes distraught from the room.

The Silurians detect the humans' probe and send the Myrka, their pet, to deal with it. Then they begin the de-hibernation of their Sea Devil cousins. Meanwhile, Maddox is comforted by Karina who reminds him that although he's only a student, he's all the base have got since his superior, Michaels, was killed in mysterious circumstances. The boy becomes calmer.

The TARDIS is in trouble. It has been detected by Sentinel Six, an Earth security satellite. The Doctor decides to re-set the co-ordinates before they are destroyed as hostiles. In the psycho-surgical (PS) unit of the Sea Base, Dr Solow is greeted by the Base's second in command, Nilson. He tells her that they have found their man – Maddox, and that it is time to move.

Sentinel Six fires at the TARDIS and the ship goes out of control. The reconnaissance probe has vanished, and Vorshak orders a green alert missile run. Though very reluctant, Maddox synches up to the Base's computer. He is connected to this via terminals surgically implanted in his head. If war commences, he will have to fire the missiles. The computer goes to red alert.

The TARDIS arrives on board the Sea Base. The travellers begin to investigate their new surroundings. The missile run turns out to be a dummy run. Maddox collapses from nervous exhaustion and Voshak orders him to be taken to the PS unit and Dr Solow. The Base willl remain on full alert.

The Doctor explains about the Sea Base to his companions. Nilson summons Vorshak from the PS Unit, saying there's a problem with Maddox. In a store room, the Doctor recognises canisters of Hexa-Chromite, a chemical lethal to marine life. They move on.

Nilson explains to Vorshak that Maddox is unfit for duty, effectively leaving the Base defenceless. If the Commander released the duplicate control disc they could probe deeper into Maddox's mind and reassure him. Solow persuades him that this unethical course is as good for Maddox as it is for the Base. Once Vorshak leaves, Solow explains that now they can feed whatever commands they want direct into Maddox's brain.

Accidentally, Turlough alerts Sea Base security, and mindful of recent events, the alert goes off. The travellers are on the run! In the PS Unit, Maddox is ready to be reprogrammed, while on the Silurian ship, the Sea Devil warriors are on the point of being revived. The TARDIS crew are cornered in the Base's cooling chamber. After a brief struggle, the Doctor tumbles over into the massive tank below. Tegan and Turlough watch as the water bubbles. There is no sign of the Doctor.

EPISODE TWO

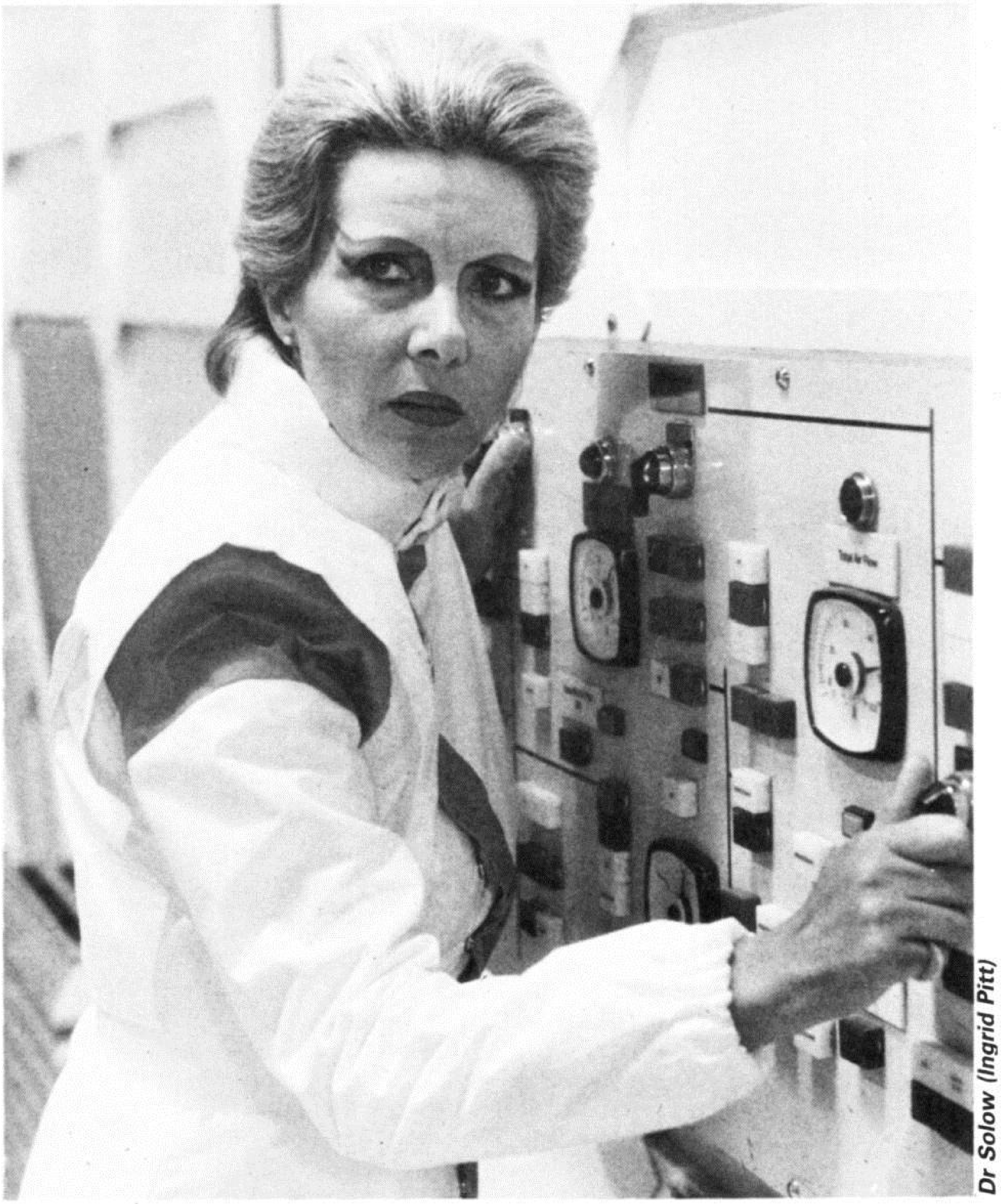
Swimming underwater, the Doctor finds his way to a hatchway and escapes through it. Tegan and Turlough try to make their way back to the TARDIS. Nilson goes to find out who these intruders are. The Doctor encounters a guard, who knocks himself out fiddling with a faulty electrical unit. The Doctor begins to get the man out of his radiation suit. Meanwhile, Turlough and Tegan find themselves facing a posse of guards. Tegan escapes but the boy is cornered. In the meantime, Icthar greets the revived Sea Devil leader, Sauvix. The Doctor is by now dressed in the guard's suit. He hurries off. Nilson arrives on the Bridge. Tegan bumps into the Doctor and he leads the way.

Sauvix is handed a plan of the attack, and he assures Icthar that his warriors are ready for combat at once. Turlough is brought before Vorshak and Nilson, but the story he tells does not meet with their approval. The Doctor leaves Tegan in an alcove, before continuing alone.

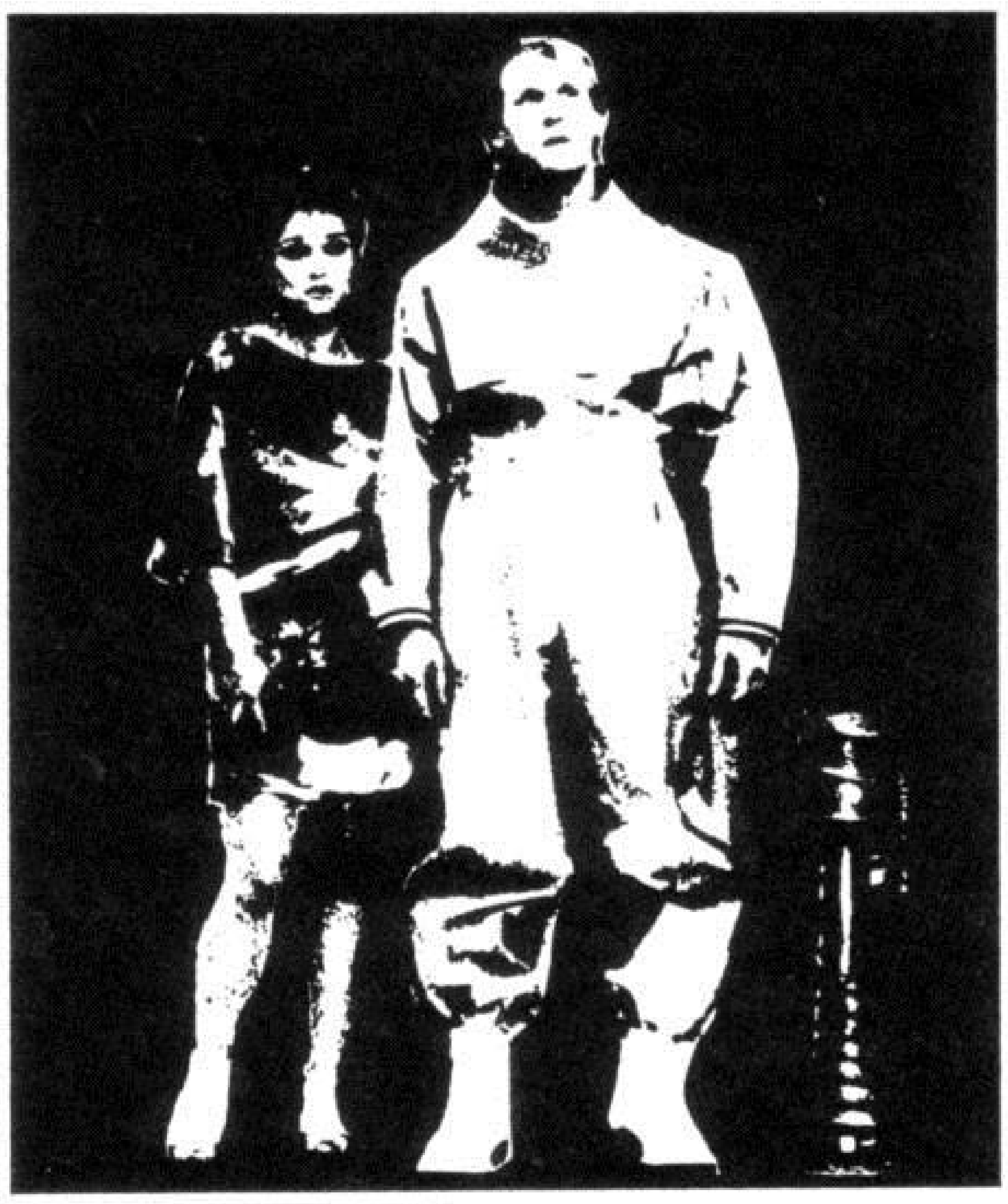
He makes his way quietly into the Bridge complex, where Turlough is explaining about the TARDIS. They are on the point of having the boy taken to the PS Unit, when the Doctor draws his appropriated blaster on the assembled company.

Lt. Preston has meanwhile found the TARDIS and entered with some guards. Seeing the truth of Turlough's story, she is nevertheless amazed. The Doctor introduces himself and then to the astonishment of all, hands over his weapon. Then over the radio Preston confirms the TARDIS' existence. Out on the sea bed, the Silurian ship begins moving. Tegan is discovered by Preston and a guard.

On the bridge, Vorshak is feeling less hostile to the Doctor, who promises a demonstration of the TARDIS, once Sentinel Six's damage is repaired. Tegan is brought in, and the the Silurian ship registers on the scanner. The Doctor recognises it and advises Vorshak not to open fire, but he proceeds. However, the Silurians have fitted a deflector which returns the fire and disarms the Base's ▶



Dr Solow (Ingrid Pitt)



◀ defence systems. The damage could have been much worse, so they obviously want the Base intact.

The Myrka is released, while the attack is launched. Vorshak dispatches guards to battle stations, while the Doctor explains that the Silurians want their planet back. He advises the Commander to inform Earth, but is told the political situation is so bad that radio silence is necessary to remain unknown to the enemy. The Doctor, is, however, allowed the chance to go to talk to the Silurians.

Down at the main entry to the Base, the airlock is broached. The attack has started. Vorshak is alerted and leaves to join Bulic at the airlock. He warns Maddox that synch-up may be necessary. Nilson informs Solow that this is their chance to neutralise the Sea Base. Down below, the airlock door is beginning to buckle. The guards take up defensive positions. Nilson activates a control box linked to Maddox's brain and the boy reacts. Feigning concern, Nilson orders Solow to take the boy into the computer bay and deal with him.

The door buckles more and the Doctor recognises that the Myrka, a kind of living weapon, is heading the offensive. Karina investigates Maddox, and Nilson uses the box to force the boy to murder her. Now they can render the Base helpless and then escape in their own pod. The airlock door collapses, trapping Tegan beneath it. The attack on the advancing Myrka is useless and the party are forced to retreat behind the Bulkhead. The Doctor remains to help Tegan, and he releases her just as Vorshak orders it closed. They are trapped, with the Myrka bearing down on them. . .

EPISODE THREE

Turlough seizes a weapon, but Bulic says the Bulkhead is now locked and can only be opened from the Bridge. The enraged boy rushes off. Bulic goes to find the Commander, leaving a guard on duty. By throwing a blaster pack between the Myrka's eyes, the Doctor temporarily blinds it. Turlough arrives at the Bridge and forces Nilson to open the Bulkhead, so that the Doctor and Tegan can escape. He then rushes from the Bridge. The guard is killed by the Myrka, which begins to force itself through the hatch. The Doctor and Tegan rush off. Nilson registers that the Bulkhead will no longer close. The Doctor leaves the limping Tegan to find Vorshak. Solow reports to Nilson that she has hidden Karina's body. The Myrka has by now made its way into the Base, electrocuting anyone it meets. On the Silurian ship, Scibus checks that a device called the Manipulator is ready. They are to join their fellows on the Base. . .

The Doctor finds Vorshak by another airlock. He offers to help stop the Myrka, and the Commander allots Lt. Preston and Tegan to help him. Within seconds of their departure, the Sea Devils have broken in and a violent battle ensues. Turlough rushes towards the sounds of combat. Bulic retreats with the others and closes another Bulkhead on the Sea Devils.

The creatures set up and activate a kind of electrical cannon to work on the barrier. Turlough arrives and is pressed into helping Bulic and the others. Preston is informed that the Myrka is making its way to the Bridge. This is its main access corridor and the Doctor asks her to organise an ultraviolet light converter to be brought from the Solarium. Vorshak decides that he must silence and inform Sea Base command of the situation. The Doctor begins to work to connect the overhead lighting to the UV converter, while Preston keeps watch for the Myrka, which is still advancing towards the Bridge.

Bulic radios Nilson and tells him to prepare Maddox for synch-up. Nilson tells Solow that Maddox must continue the work he has already started. The Doctor explains that he hopes the massive UV attack will destroy the Myrka, a creature of the inkiest depths, with little resistance to light. Nilson tells Solow to go to their escape pod with the Maddox control disc. She rushes past the Doctor and company, ignoring warnings about the Myrka, whom she meets around a corner. Within seconds she lies dead. A guard discovers the body – and the disc.

Vorshak finds the Doctor and tells him of his plan to alert main command. The guard appears with the disc, and the Commander pockets it. He leaves with Preston to investigate, just as the news of the Sea Devils' break-in reaches him by communicator. Turlough and Bulic desperately fight them off, while elsewhere Nilson supervises the possessed Maddox's labours. The Sea Devils anticipate victory. . .

Vorshak and Preston discover that Maddox has been taken over, but still do not suspect the smooth-talking Nilson. The latter knocks Maddox out with his concealed control device. Meanwhile, the Myrka comes upon the Doctor who destroys it with the UV converter. He tells Tegan they must return to the Bridge.

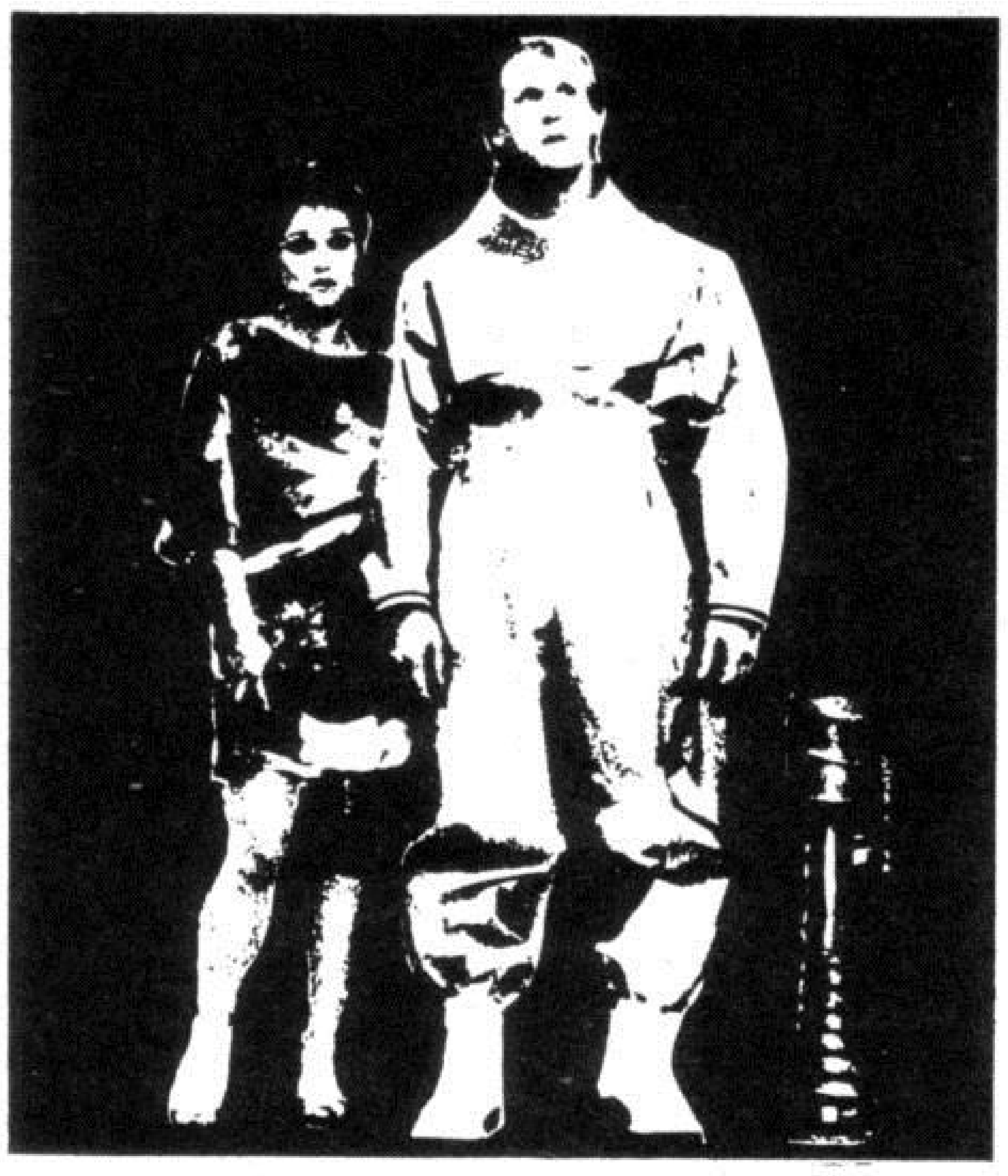
Vorshak angrily confronts Nilson, and then Preston discovers Karina's corpse. However, Nilson pulls his blaster and ushers them back to the Bridge. The Doctor arrives to find Nilson in command. He warns that the Silurians don't care about power blocs and once in control of the Base, they will be able to start a war that will destroy the humans' world. Maddox revives, intending to kill Nilson, who instead destroys his conditioned slave.

The Doctor starts a fight, but Nilson grabs Tegan and rushes off. Turlough and Bulic surrender to the Sea Devils. They are locked into a store room. The Doctor goes to find Tegan, catching up with her and Nilson by the UV converter. He switches it on, blinding the traitor, who stumbles into the advancing Sea Devils. They shoot him down, then loom towards the Doctor and Tegan. . .

EPISODE FOUR

The Sea Devils march them to the Bridge, while Turlough contemplates escape through a ventilation shaft. The Bridge is in Silurian/Sea Devil control and they have repaired the computer. The Doctor makes himself known to Icthar, the last survivor of the Silurian triad. He and Vorshak remain as the Bridge is cleared of all other humans. Icthar explains that they have been betrayed twice already – now they cannot live side by side with humans, and they will engineer the humans' self-destruction by starting a war.

Tegan re-appears in time to help Turlough with his escape plans, while Preston keeps watch. Vorshak is forced to help with the missile sequence with his handprint, and the Doctor explains that the Silurian manipulator is designed to bypass a ▶



◀ synch operator.

The ventilator grille removed, Tegan and Bulic decide to try to help, much against Turlough's wishes – he just wants to go back to the TARDIS. The Silurians are ready – others like them are still in hibernation all over the world, awaiting the elimination of the humans.

Turlough and Preston follow Tegan and Bulic through the grille. Icthar promises to release the Doctor and his companions on completion of his plan but says that all others will die. He forces Vorshak to join him at the command console.

Bulic and Tegan make their way to where two Sea Devils are guarding the entrance to the Bridge. The Doctor sees them and as the Silurians are preoccupied with a test firing sequence, he manages to creep into the computer bay to talk to them. He leads them off to the chemical store.

Turlough and Preston emerge into a corridor and move off. Sauvix arrives to report the escaped prisoners, and a search is ordered. Hearing blaster fire, Preston and Turlough continue to move. Preston and Turlough meet up with the Doctor and party after destroying two Sea Devils with two carefully aimed shots. They head for the chemical store, while on the Bridge, Vorshak contemplates what he can do as the Manipulator is connected to the computer.

In the chemical store, the Doctor is trying to find an alternative to the deadly Hexa-Chromite, which he uses to kill an investigating Sea Devil. He abhors violence and wants something that will just stun and not destroy what he regards as a unique and noble race.

Icthar orders the missiles to be launched, as a practice alert sounds. Hearing this, but not realising that it is a practice, the Doctor agrees that they must use the Hexa-Chromite. They start to set up the gas, so that it will spread into the ventilation system. Icthar picks up computer resistance to the Manipulator, but says this will be overcome.

Seuvix *(Christopher Farries)*

The Doctor decides to return for one last attempt at reasoning, leaving his friends in the TARDIS. As he turns to go, Sauvix appears in the door. By radio he is ordered to kill, but Preston seizes the chance to shoot. Sauvix kills her, but her shot pierces a gas cylinder, in turn destroying him.

Leaving Bulic behind, but taking oxygen packs, the Doctor, Tegan and Turlough leave for the Bridge. The gas is working, but on the Bridge, the final phase of the missile launch has been reached. The Doctor arrives to plead, but only when the gas begins to take effect can he act. With the Silurians temporarily knocked out, he realises to stop the countdown he will have to connect up to the computer, though this risks burning out his brain.

Ordering Tegan and Turlough to revive the Silurians with oxygen, he links up. Once revived though, Icthar tries to kill him and Vorshak intervenes just in time, getting shot in the process. Turlough kills Icthar and just in time, the Doctor stops the countdown to firing. This is the last thing Vorshak is conscious of, as he is fatally wounded. Looking round the Bridge, there is little to celebrate. In a broken voice, the Doctor says, "There should have been another way. . ."

◆

WARRIORS OF THE DEEP starred **Peter Davison** as the Doctor, **Janet Fielding** as Tegan, **Mark Strickson** as Turlough, and guest starred **Tom Adams** as Vorshak, **Ingrid Pitt** as Doctor Solow.

fact file

THE ORIGINS

Warriors of the Deep evolved during the early planning of Season Twenty-One. It was agreed by Eric Saward, the script-editor and John Nathan-Turner, the producer, that the last season had lacked traditional monsters and that it was time to do something about it. Writer Johnny Byrne, an old colleague of the *Who* team, was drafted in to write a script about two power blocs, which Nathan-Turner was very keen should be set exactly one hundred years into the future. Byrne was given the Sea Devils and Silurians as monsters and as an extra, wrote in the Myrka.

As the opening story of the season, *Warriors of the Deep* was necessarily ambitious. The initial scripts ran over length and much had to be cut from them before production planning could even begin. Nathan-Turner hired veteran *Who* director, Pennant Roberts, to direct the story, and filming was due to begin in June, 1983.

Then the problems began, problems which eventually led to a perfectly good script emerging as something of a major disappointment on screen. With an impending General Election, studio planning was disrupted and the whole *Doctor Who* recording schedule thrown into disarray, Roberts had no choice – he had to alter the planned recording order or the show would be lost altogether.

Although this was averted, the result brought chaos to the Visual Effects department.

THE EFFECTS

Visual Effects designer Mat Irvine, another experienced contributor to *Who,* was delayed on a job in Scotland, and returned to find he had days rather than the necessary weeks to work on effects. There was no time to rehearse the actors in either the Sea Devil suits or the Myrka suit, which was still wet on its first recording and ruined one of Janet Fielding's costumes as a result, causing further delay while she changed into a new one.

The ambitious nature of the action sequences called for a great deal of preparation which simply wasn't possible, and with the pressure on to get the show 'in the can', takes were accepted which featured Sea Devil costumes buckling up to show splits and actors beneath, and one in which the Visual Effects operator is clearly seen in the background of the shot.

Things were often so confused that actress Janet Fielding remembers one take where she and the other actress involved, Tara Ward, thought that they were simply camera rehearsing and so didn't bother to act too hard, preferring to conserve their energies for the actual take. When they discovered the 'rehearsal' was in fact the accepted take, they were surprised and obviously not pleased!

The shots that worked best were those recorded on Outside Broadcast video at Shepperton Studios and down at Southampton, where stuntman Gareth Milne doubled for Doctor Peter Davison (who disliked underwater swimming) and performed a backward fall that was potentially dangerous.

THE CAST

Among the cast there were several well-known names. As the Commander there was Tom Adams, famous from his detective series *The Enigma Files* and now in the cast of *Emmerdale Farm.* Two human villains were played by Ian McCulloch of the BBC's *Survivors* and STV's *Take The High Road,* while ex-Hammer Horror star Ingrid Pitt played Doctor Solow, a part originally written for a man. Pitt had appeared in *Doctor Who* in the Seventies as Queen Galleia in *The Time Monster.*

Incidental music was composed by Jonathan Gibbs and the subsequent novelisation was scripted by Terrance Dicks. The Sea Devils and Silurians were completely re-designed for this production, after the team looked at the Seventies versions and were unimpressed with what they saw.

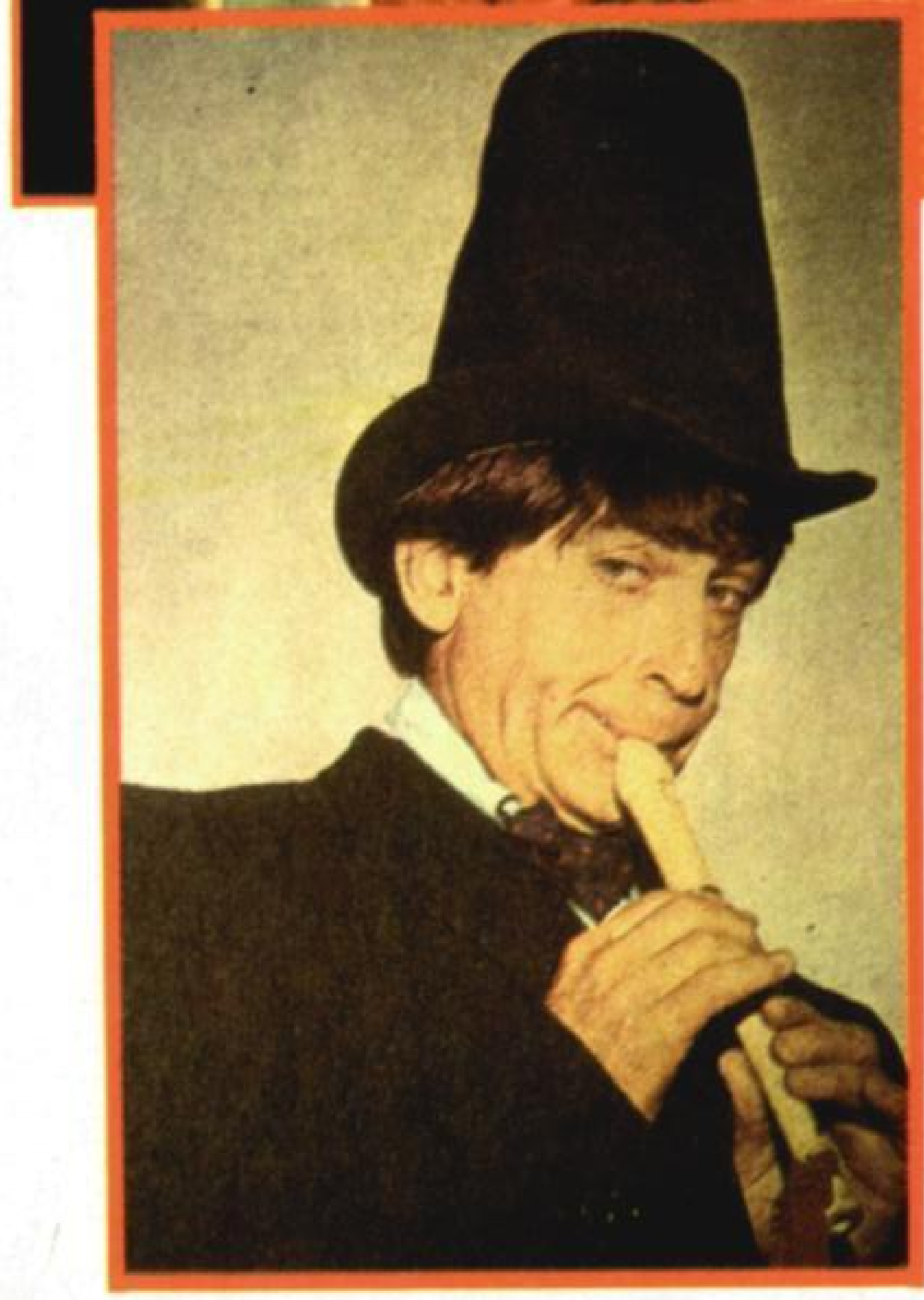
The new 'samurai warrior' look for the Sea Devils made movement difficult, however, and it didn't help that the story was being recorded in the height of one of the hottest summers for years. This meant that the actors wearing the monster suits were in danger of passing out from overheating, and Roberts insisted that air pipes be on hand to give the actors some relief between takes. It is interesting to note that the two actors within the Myrka were the ones who were regularly employed to work the pantomime horse on the children's TV series, *Rentaghost*!

Warriors of the Deep was a very patchy affair as a result of the misfortunes it encountered in production. It is one of the best examples of how in recent years *Doctor Who* has not been able to match in time and resources much of what its scripts demand. The writer, Johnny Byrne, was not impressed with the televised version of his story, expressing a particular dislike of the lighting, which he thought lent no atmosphere by being so bright and regular. He had originally intended that the Myrka only be seen subjectively, on the principle that what you don't see is much more frightening than what you do.

On the other hand, Pennant Roberts remembers Byrne walking onto the set and saying it all looked a lot better than last time – when he wrote a virtually identical story for *Space: 1999,* of which Byrne was script-editor for some time.

The greatest shame is that *Warriors of the Deep* was written as an action adventure, something missing from the show for some time, but that the production meant that it was too slow and unconvincing. As a result, the simple dialogue and old-fashioned plot became shallow and very obvious indeed, whereas the story is actually quite effective.

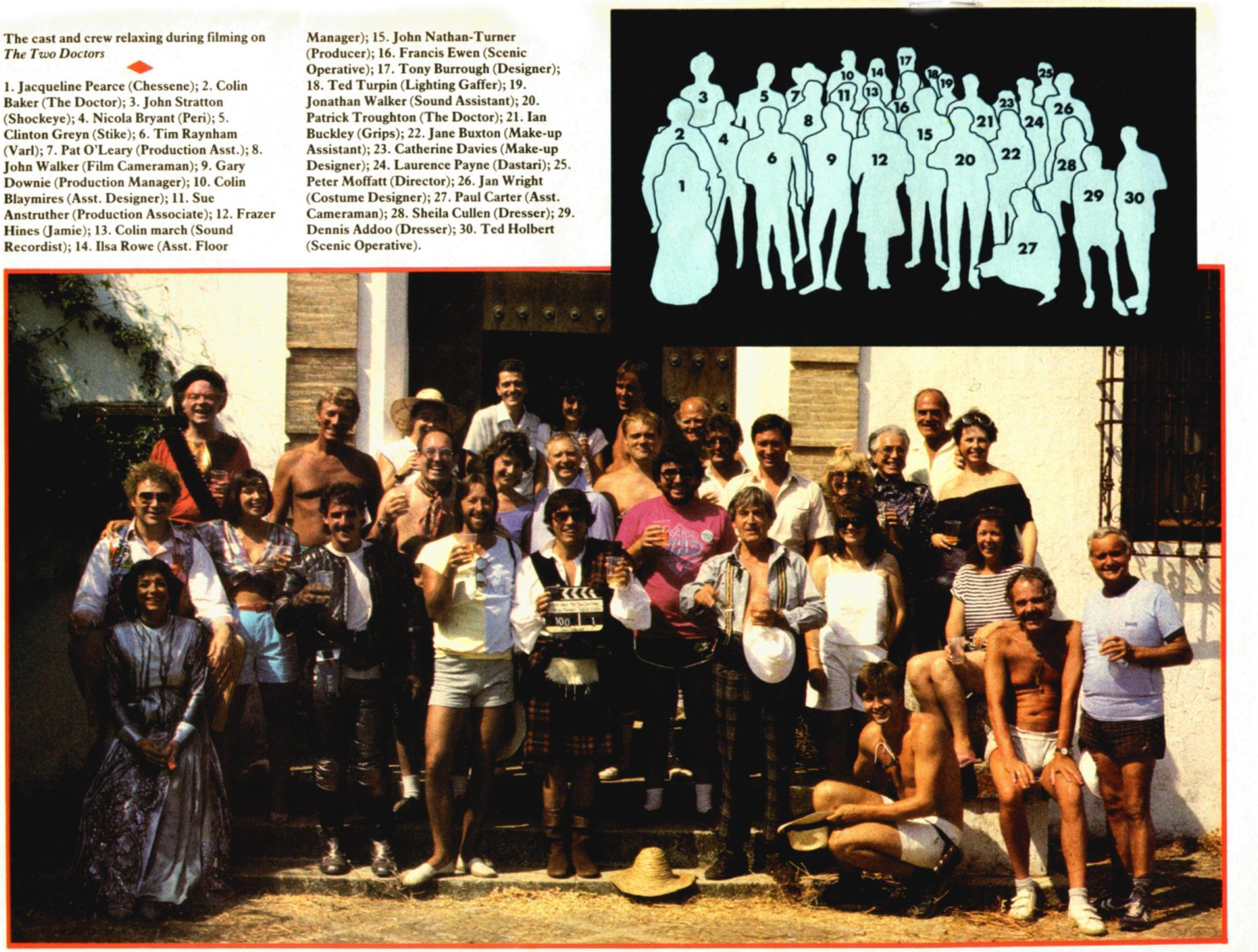
◆ **Richard Marson.**



The cast and crew relaxing during filming on *The Two Doctors*

◆

1. Jacqueline Pearce (Chessene); 2. Colin Baker (The Doctor); 3. John Stratton (Shockeye); 4. Nicola Bryant (Peri); 5. Clinton Greyn (Stike); 6. Tim Raynham (Varl); 7. Pat O'Leary (Production Asst.); 8. John Walker (Film Cameraman); 9. Gary Downie (Production Manager); 10. Colin Blaymires (Asst. Designer); 11. Sue Anstruther (Production Associate); 12. Frazer Hines (Jamie); 13. Colin march (Sound Recordist); 14. Ilsa Rowe (Asst. Floor Manager); 15. John Nathan-Turner (Producer); 16. Francis Ewen (Scenic Operative); 17. Tony Burrough (Designer); 18. Ted Turpin (Lighting Gaffer); 19. Jonathan Walker (Sound Assistant); 20. Patrick Troughton (The Doctor); 21. Ian Buckley (Grips); 22. Jane Buxton (Make-up Assistant); 23. Catherine Davies (Make-up Designer); 24. Laurence Payne (Dastari); 25. Peter Moffatt (Director); 26. Jan Wright (Costume Designer); 27. Paul Carter (Asst. Cameraman); 28. Sheila Cullen (Dresser); 29. Dennis Addoo (Dresser); 30. Ted Holbert (Scenic Operative).



23rd Season

The Ultimate Foe.

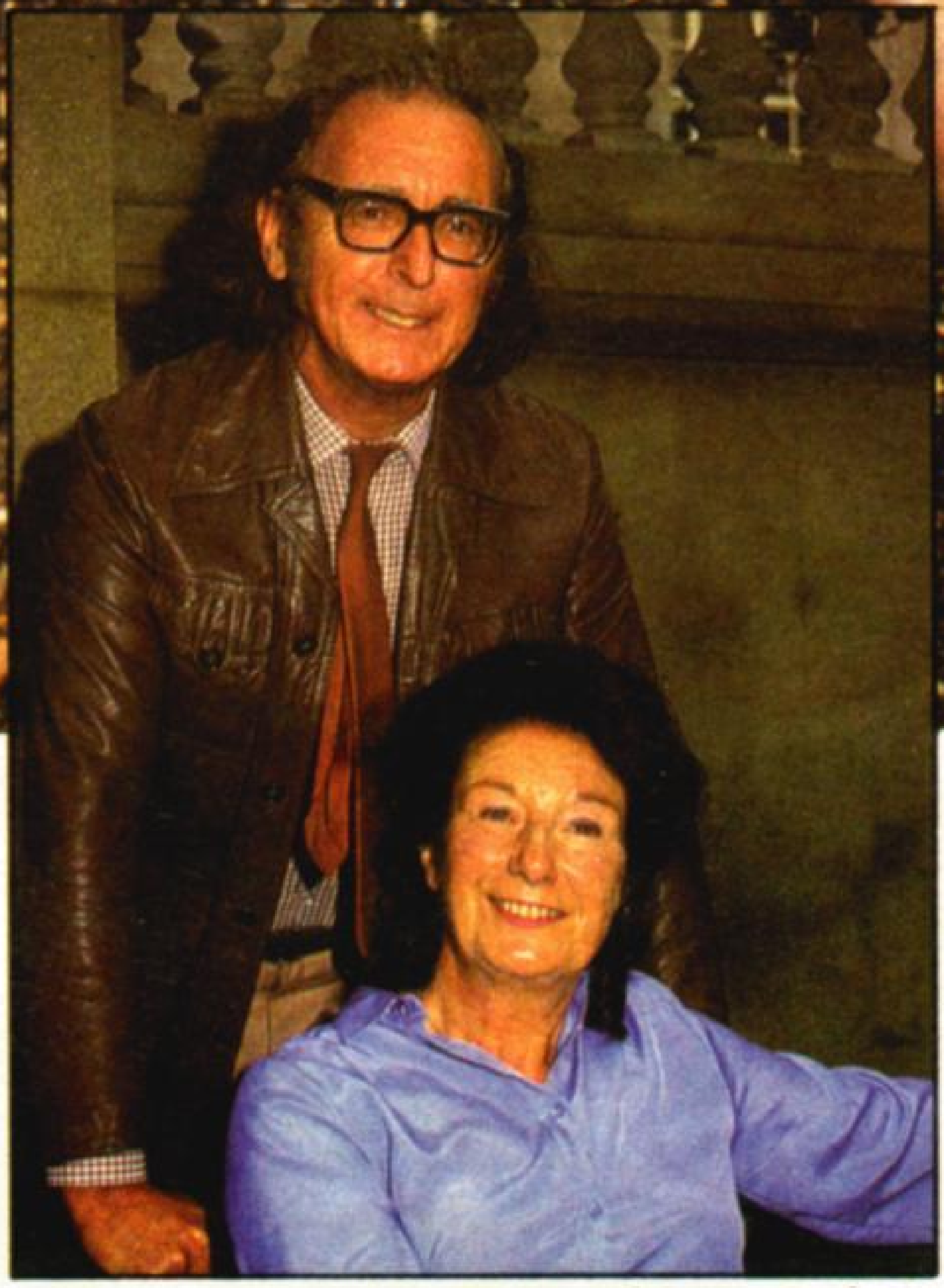
Tony Selby

Results of this survey were calculated from a total number of 366 valid entries. There were a further 23 entries that were not valid, as the categories were incorrectly or incompletely filled in. Below are the results, with a selection of readers' comments relevant to each section.

BEST STORY AWARD

First Position: THE ULTIMATE FOE by Pip and Jane Baker and Robert Holmes, 183 votes.

Second Position: TERROR OF THE VERVOIDS by Pip and Jane Baker, 75 votes.



Pip and Jane Baker

Third Position: THE MYSTERIOUS PLANET by Robert Holmes, 62 votes.

Fourth Position: MINDWARP by Philip Martin, 46 votes.
There was a clear lead established early on in this category. In a season of which the overall theme was the trial of the Doctor, it was perhaps predictable that the concluding episodes, which served to explain the whole, came first. There was also a strong nostalgic vote for the work of the late Robert Holmes, episode one of this two-parter being his last contribution to the show before his death.

Survey Results

Comments on the winner were many and various and included: "I had been led to believe that the end of the season was just going to be a kind of pantomime 'happy ending' but as it was, we were treated to a thrilling battle within the Matrix that most certainly did not have a cop-out ending. It was superb stuff." (*Helen Kingsley, Rotherham.*)

"This was just what the series needed. In a time when ratings were going up, these two episodes really stole the show. At first I was very wary of having Glitz and the Master back, but their bantering was a joy to behold. On the other hand, I just couldn't see the point of Mr Popplewick and it spoilt it a bit, because he was so like he was in *Coronation Street!" (Patrick Smiley, Aberdeen.)*

And a word from one reader who didn't like *The Ultimate Foe:* "It would have been okay, but I'm just so sick of the way we've had this Gallifrey overkill. Suddenly, any old bod can get into the Matrix, which gets more and more like an anything-goes funfair each time we see it. I also thought that a lot of the ending was clichéd and predictable and as for Mel leaving with the Doctor before she's even met him . . . thank goodness Saward left!" (*David Gilkes, Surrey.*)

In second position came the Agatha Christie-style mystery, from Pip and Jane Baker. Like the work of Miss Christie herself, this one had red herrings galore, and a lot of holes, but remained very popular with viewers. "This was a return to basics, a good old 'something's going to get you' story. It had some terrific cliffhangers too, like the end of episode one electrocution and the revealing of the mutants. The Vervoids were good, too, if a bit rubbery." (*Edward Marriot, Iver, Bucks.*)

Third position was held by Robert Holmes' *Mysterious Planet.* Here's what *Ashley McCracken, from Bath,* had to say: "I think the main problem with this is that everybody was expecting too much, as it was written by Robert Holmes. As a story, it was all right, but it wasn't on the same level as Holmes' earlier stuff and I personally found it a bit of a disappointment. It was very wordy, and the effects were wooden and often silly."

"I thought it was excellent and very well made, too. Drathro was marvellous; he was so big and for once you could really believe in him. Glitz and Dibber were pure Holmes at their best, though I wasn't sure about Humker and Tandrell – or was that Towel and Handrail?! As for Marble Arch, well, it doesn't look that clean now, never mind thousands of years in the future!" (*David Howett, Cardiff.*)

Bottom of the poll came Philip Martin's *Mindwarp.* Here are a few of your reasons why: "It wasn't bad exactly, but I thought Sil was far too much in the background and there were other things wrong, like Crozier, who was too obviously a villain. I hated the way Nicola Bryant was left, even though we know she's alright now. I thought she was magnificent in a very tacky final scene." (*Anne Ridgeon, Clapham, London.*)

"You could write the plot on the back of a postcard, and it was just a runaround in a lot of caves. *Doctor Who* has done that a lot better elsewhere, though I thought Brian Blessed saved the day as Yrcanos." (*Gareth Thomas, Southampton.*)

BEST VILLAIN OR MONSTER

First Position: THE VALEYARD, 249 votes.

Second Position: SIL, 67 votes.

Third Position: THE VERVOIDS, 38 votes.

This was, as ever, a popular category, and most of this season's assorted baddies got a look-in, even Rudge! It was surprising that Drathro received so little support, but not that the Valeyard was so popular. Here's *Pippa Pollard, from Harrow,* on the subject: "There was no doubt about this, really. In fact, it was such a foregone conclusion, I think he should have had a separate category. What could be better than the ultimate foe, the dark side of yourself, especially when it was played with so much spirit, by the brilliant Michael Jayston. Hats off to him and let's see him again soon."

BEST NEWCOMER

First Position: MICHAEL JAYSTON, 207 votes.

Second Position: BONNIE LANGFORD, 53 votes.

Third position: DOMINIC GLYNN, 31 votes.

Michael Jayston was a clear favourite from your letters, because of his consistent and compelling performance. The Bonnie Langford result was more interesting, in that those who voted for her seemed to think she was the best thing since sliced bread and those who voted for others often took the trouble to slag poor Bonnie off – a case of love her or loathe her. Here's someone who loved her, *Gigi Mason-Spanoghe, from Hertford:* "My vote goes to Bonnie Langford as the best assistant ever, Melanie. From the moment we first saw her in those hysterical TARDIS scenes, I knew Bonnie would be brilliant. I think it has a lot to do with her years of experience – I'm not knocking Nicola Bryant, but often she looked lost. Bonnie is completely in control and looks like she's loving ▶

Michael Jayston

Results

◀ every minute of it. I did, too and I hope her energy continues in the new series."

BEST SUPPORTING CHARACTER

First Position: SABALOM GLITZ played by Tony Selby, 254 votes.

Second Position: MELANIE BUSH played by Bonnie Langford, 44 votes.

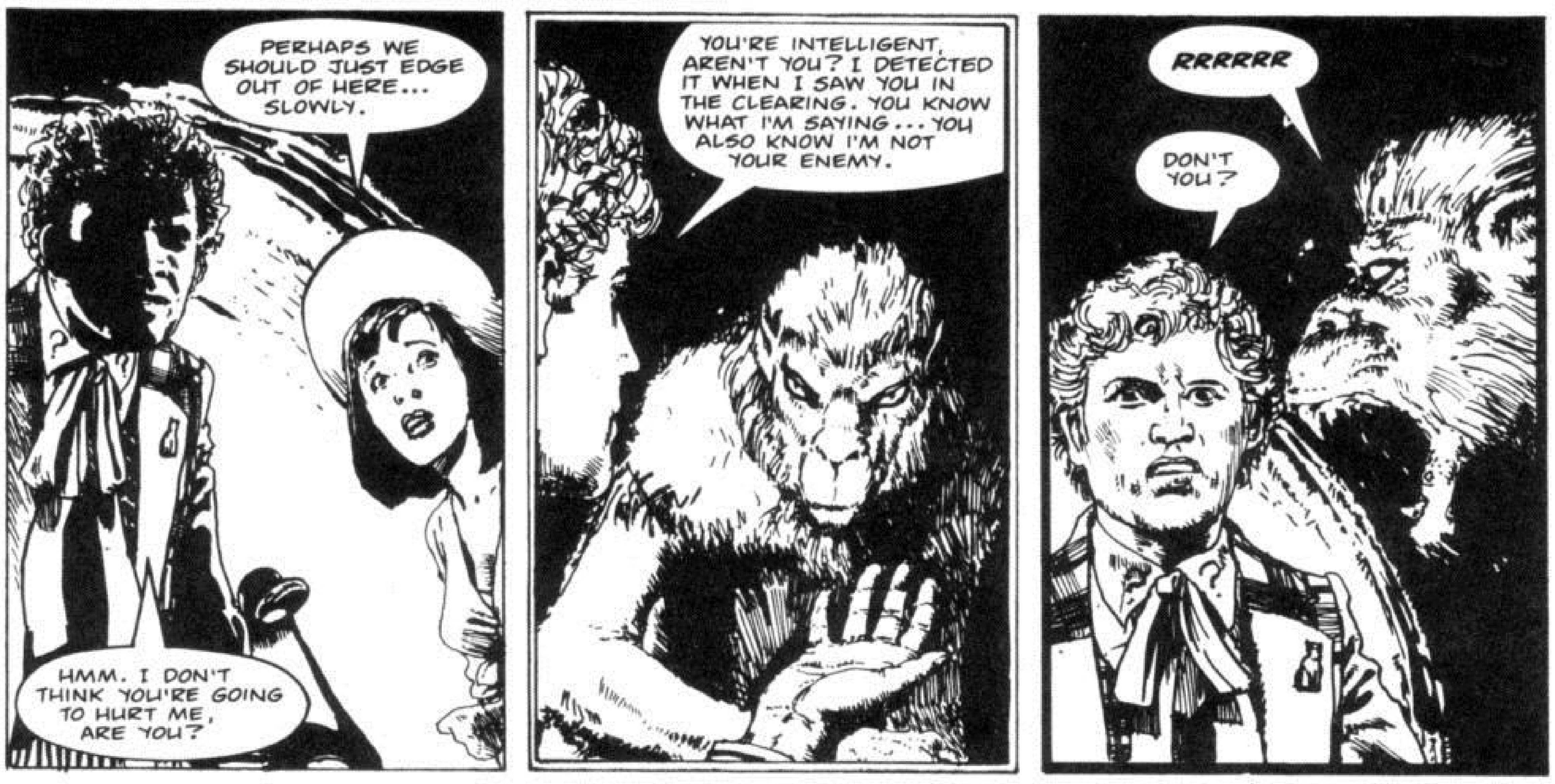
Third Position: YRCANOS played by Brian Blessed, 29 votes.

When it came to reviewing the first story, I thought that Glitz would be a popular contender in this category, but the eventual landslide result was stunning! Glitz was obviously one of the biggest hits of the season: "Tony Selby wins my award, jointly with the creator of this character Robert Holmes. The combination made Glitz the best semi-companion in years. In fact, I think he'd have been a better replacement for Peri than Mel. Let's hope that we see the galactic con artist again – better still in his own series." *(Darren Clayton, Bognor Regis.)*

HALL OF FAME

Overall Winner: ROBERT HOLMES, 287 votes.

Although this category attracted votes for, amongst others, Terrance Dicks, John Nathan-Turner and William Hartnell, the undisputed winner of this section was Robert Holmes. Many of you wrote very touching letters connected with this category, including *Leoni Gordon, from Darlington:* "I once read an interview with Robert Holmes, in which he said that a writer's life was quite a lonely one. For a man who must have spent a great deal of his life shut away over a typewriter, Robert Holmes gave immeasurable pleasure to generations of families, whether it was through his own work (all *Doctor Who* fans will have their favourites I'm sure), or in the work he put in as script-editor. Although we can console ourselves that much of his writing is preserved forever in the framework of the series, the great sadness is knowing he won't be there to enchant us in the future."


PERHAPS WE SHOULD JUST EDGE OUT OF HERE... SLOWLY.
HMM. I DON'T THINK YOU'RE GOING TO HURT ME, ARE YOU?
YOU'RE INTELLIGENT, AREN'T YOU? I DETECTED IT WHEN I SAW YOU IN THE CLEARING. YOU KNOW WHAT I'M SAYING... YOU ALSO KNOW I'M NOT YOUR ENEMY.
RRRRRR
DON'T YOU?

BEST CREATIVE CONTRIBUTION

Direction: CHRIS CLOUGH, for *Terror of the Vervoids, The Ultimate Foe,* 117 votes.

Design: DINAH WALKER and MICHAEL TREVOR, for *Terror of the Vervoids* and *The Ultimate Foe,* 178 votes.

Visual Effects: KEVIN MOLLOY, for *Terror of the Vervoids* and *The Ultimate Foe,* 159 votes.

Incidental Music: DOMINIC GLYNN for the new theme, *The Mysterious Planet* and *The Ultimate Foe,* 224 votes.

A popular category, but the one in which we made an error. As you will have gathered by now, Dominic Glynn provided incidentals and Michael Trevor design for the last two episodes. Original scripts did not state this, and it also slipped the attention of the production office when they checked our categories – apologies to all, but especially to Messrs. Glynn and Trevor.

These categories were directly related to favourite story votes, but Glynn's award is the most interesting, in the reaction to his new theme. *Cathy Smith, from Ilford* said: "He writes better incidental music than that awful theme arrangement, but as the incidentals are so important and as I liked those a lot, I voted for him. But that theme is stil a disgrace, especially as it completely jars with the title sequence."

And for the theme, but not the incidentals, we had this reaction from *Mark Wilkinson at Ampleforth, Yorkshire:* "The new theme is wonderful, in keeping with Ron Grainer's original but very modern. But the incidentals do nothing for me."

BEST COMIC STRIP

First Position: NATURE OF THE BEAST, 78 votes.

Second Position: VOYAGER, 53 votes.

Third Position: CHANGES, 46 votes.

Controversial, a category which some loved but some shunned. Generally there was high praise for the artwork, although Frobisher is still a very contentious inclusion.

BEST DOCTOR WHO MAGAZINE (Issues 110-121)

First Position: THE 1986 WINTER SPECIAL, 89 votes.

Second Position: ISSUE 120, 67 votes.

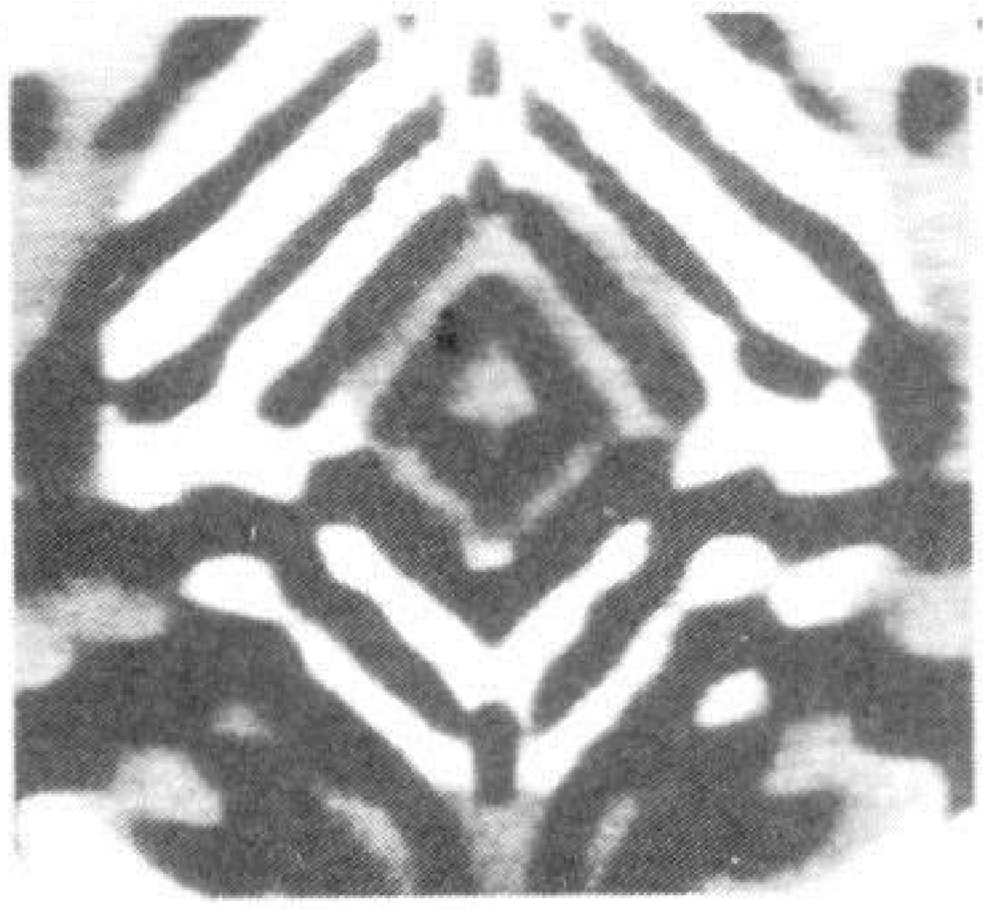
Third Position: THE 1986 SUMMER SPECIAL, 51 votes.

Reaction to the last year's issues was very much based on two of our regular features, the Interviews and the Archives, both a 'love them or hate them' inclusion. Tom Baker is clearly still very popular indeed and *Sophie McGarrigle, from Maidstone,* liked the combination of a special issue with some new material in the **1986 Winter Special.**

Bigger sizes and more colour are popular too – as were the rare Highlanders photos in the Summer Special. And you seem to like the new *Nostalgia/ Flashback* features too.

So, the end of another Season Survey, and a fascinating selection of votes. Next year, we'll restore the much-missed Target Book category, but in the meantime, watch Off The Shelf *for details of a separate survey to cover this area.*

◆ **Richard Marson.**



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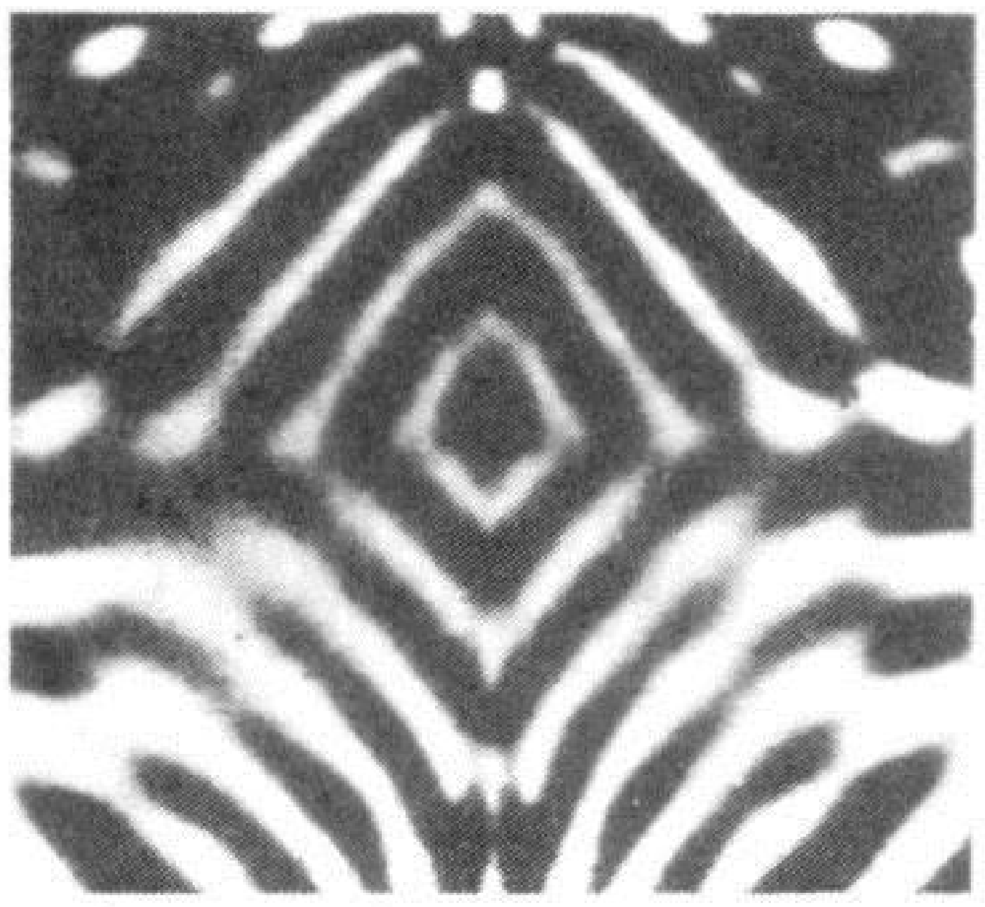

VIDEO LISTINGS

Simon Farquhar of Upminster has a couple of questions. First he wants to know if the record of *Genesis Of The Daleks* is in the same form as the edited repeat shown in 1977? No, the two are different.

[illegible] asks about BBC Video and how they decide which videos to release, as he feels *Revenge Of The Cybermen* (£9.99) and *Death To The Daleks* (which was going to be the next one but has been postponed) are not the best stories. The problem is who decides which is a good story and which isn't. It is a very personal thing. The following factors have probably dictated the releases: First, they prefer them to be in colour. Second, they should only be four episodes long. Third, Tom Baker was the most popular Doctor. Fourth, Daleks and other monsters sell well.

Therefore *Revenge* was chosen as the first release, because it was a well-known Doctor and a well-known monster and was only four episodes, *Brain* (£19.99) because it was short and ready-edited, *Pyramids* (£24.95) because it was among the top stories suggested on the cards collected at the BBC Enterprises Longleat Celebration. *Seeds Of Death* (£24.95) was an experiment to see how black and white stories would sell. *Robots Of Death,* (£24.95) was again, a popular Doctor and a popular story. *The Five Doctors* (£24.95) was issued simply because it had all five Doctors in it and *Day Of The Daleks* (£24.95) because they wanted a four-part colour Dalek story and that is the best one.

The problem is that, as with all commercial publications, they have to cater for the general public and not just the fans and so something that the fans might like (for example *Deadly Assassin*) may not be suited to the public as a whole.

BRAINLESS

Jason Mark from Gillingham in Kent is obviously a keen video-watcher. In *Day of the Daleks,* Jason wants to know why the Controller of 22nd Century Earth needed to know from Jo, what landmark the guerrillas were using as a link between the 20th and 22nd centuries. In the opening shots, it was shown that the Ogrons already knew what the landmark was, because they attacked a guerrilla and used the abandoned tunnel as a link between time zones.

This is an interesting one and the only answer that seems credible is that the Ogrons are very, very stupid and it is possible that they were simply unable to grasp the concepts of time travel and tunnels and were unable to provide enough information for the Controller to trap the guerrillas.

Jason has also picked me up on a small omission to the list of Time Lords, in MDB issue 120. I missed out Professor Edgeworth in *The Twin Dilemma,* who was revealed to be Azmael, an old Time Lord colleague of the Doctor. My apologies for this.

SOUNDS FAMILIAR

Matt Cyber from Gosport in Hampshire has a copy of the BBC *Doctor Who – Sound Effects LP,* and has noticed that some of the story titles listed on the back have never existed, and asks whether I can explain.

The reason for this is that many stories have had titles assigned to them in production, which have subsequently been changed when the programme has been transmitted. This is done most often because the producer (or script-editor) felt that the original title lacked the impact that he wanted to achieve and so the titles were changed at the last moment.

The titles listed on the Effects record are therefore the original working-titles of the stories, which were changed for transmission. The reason that these were used is that the listing of stories that the BBC Radiophonic workshop had to work from contained the provisional, and not the transmitted titles.

The titles, and their transmission are as follows: *Doctor Who and the Exxilons* became *Death to the Daleks; The Destructors* became *The Sontaran Experiment; Doctor Who and the Zygons* became *Terror of the Zygons; The Curse of Mandragora* became *The Masque of Mandragora; The Hand of Death* became *The Hand of Fear* and last but not least, *The Enemy Within* became *The Invisible Enemy.*

I think with most of these, the actual transmitted title is obvious if you think about it. Occasionally, though, a provisional title gives no clues at all as to the transmitted title, as with *Sentinel,* which eventually became *Earthshock.* The reasons here are slightly different, in that the production team knew they wanted a particular story (in this case a Cyberman story) and for ease of handling it, they gave it a title before it was even written. This was then changed as the actual plot evolved.

Compiled by David J. Howe of D.W.A.S.

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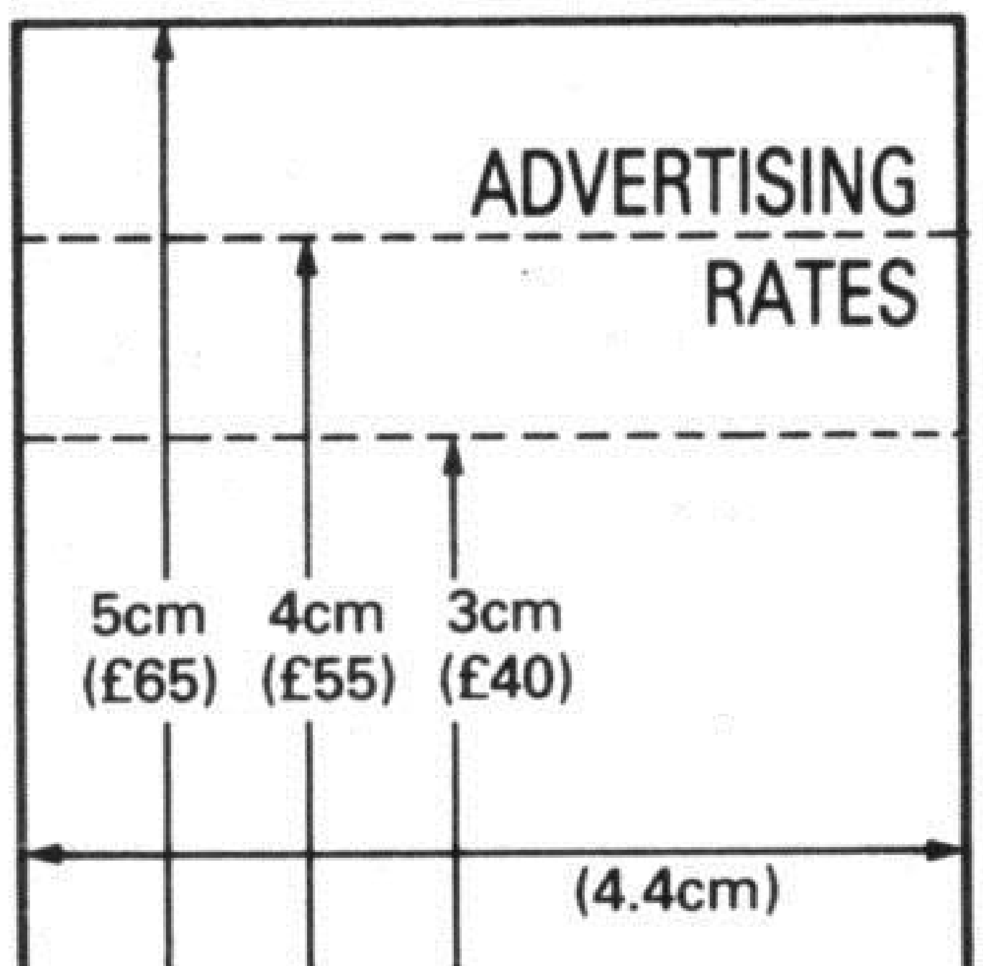

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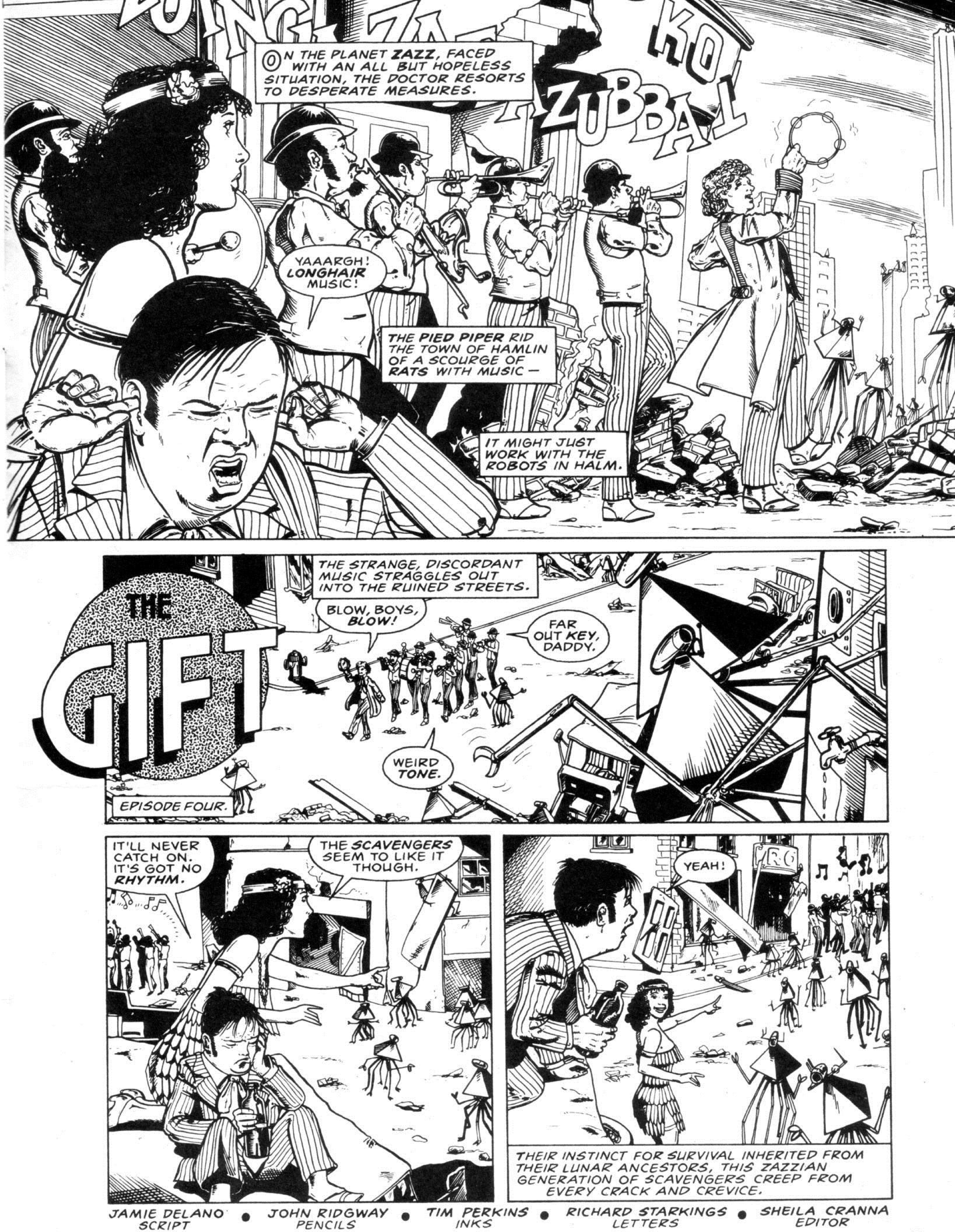
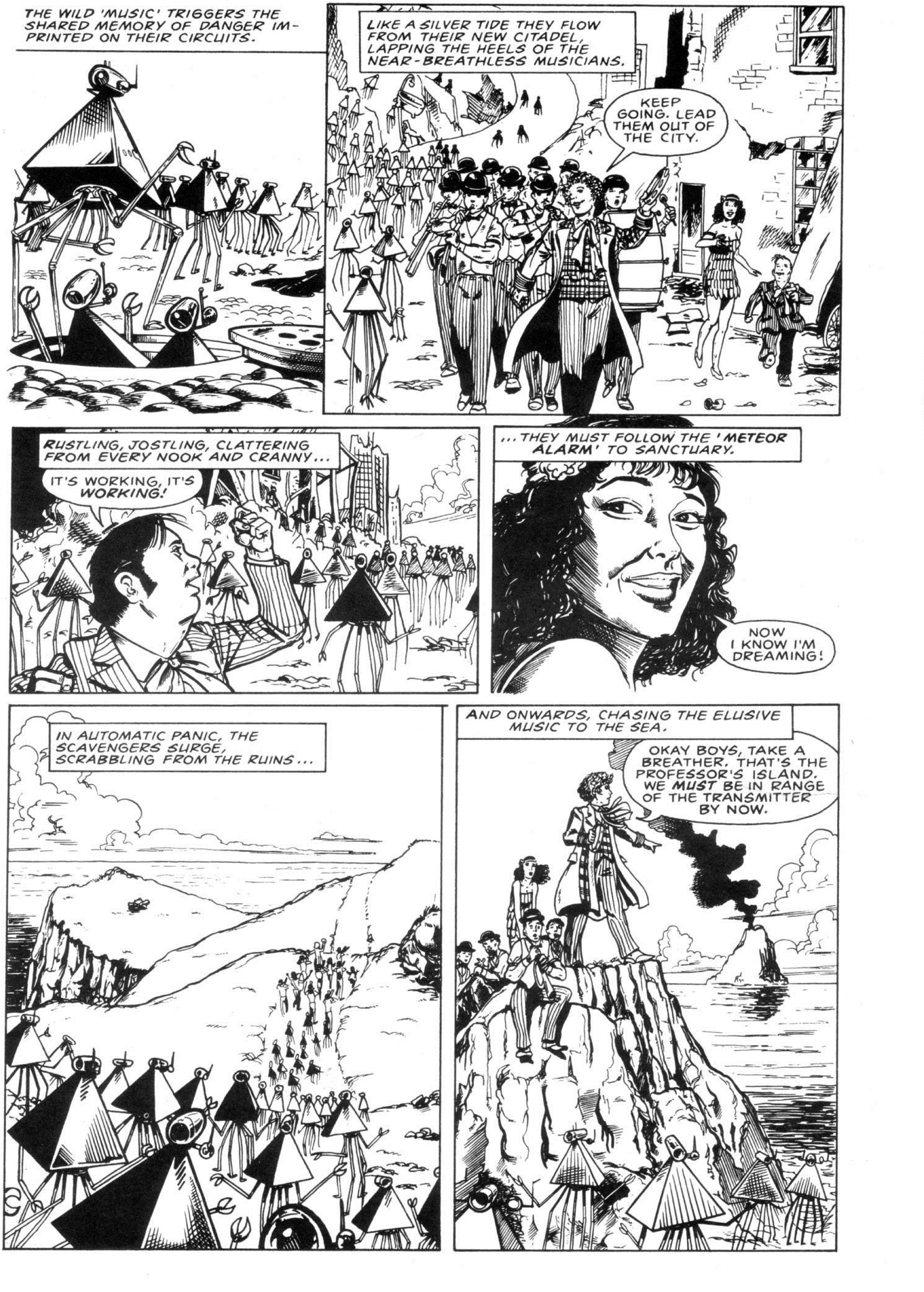
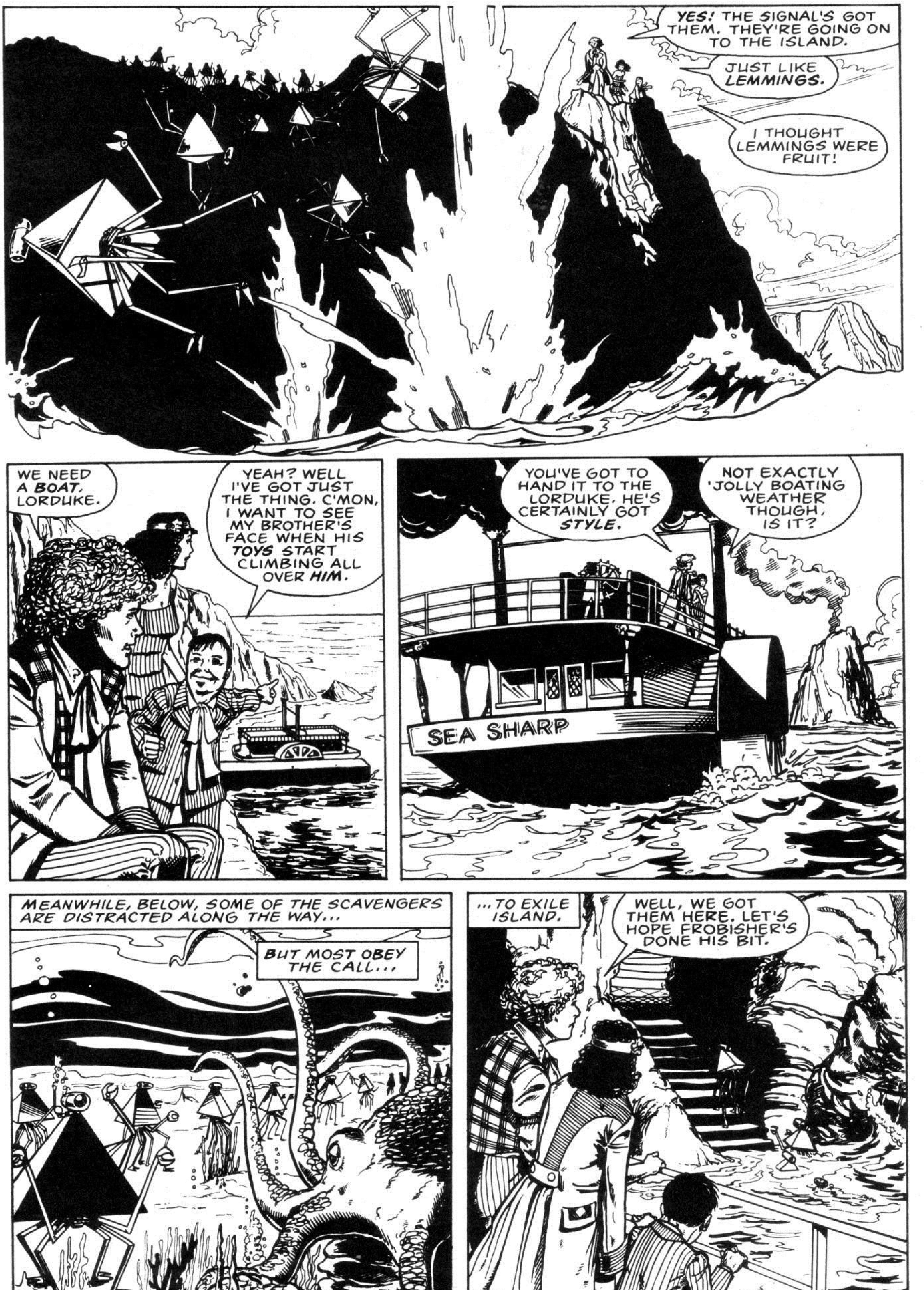
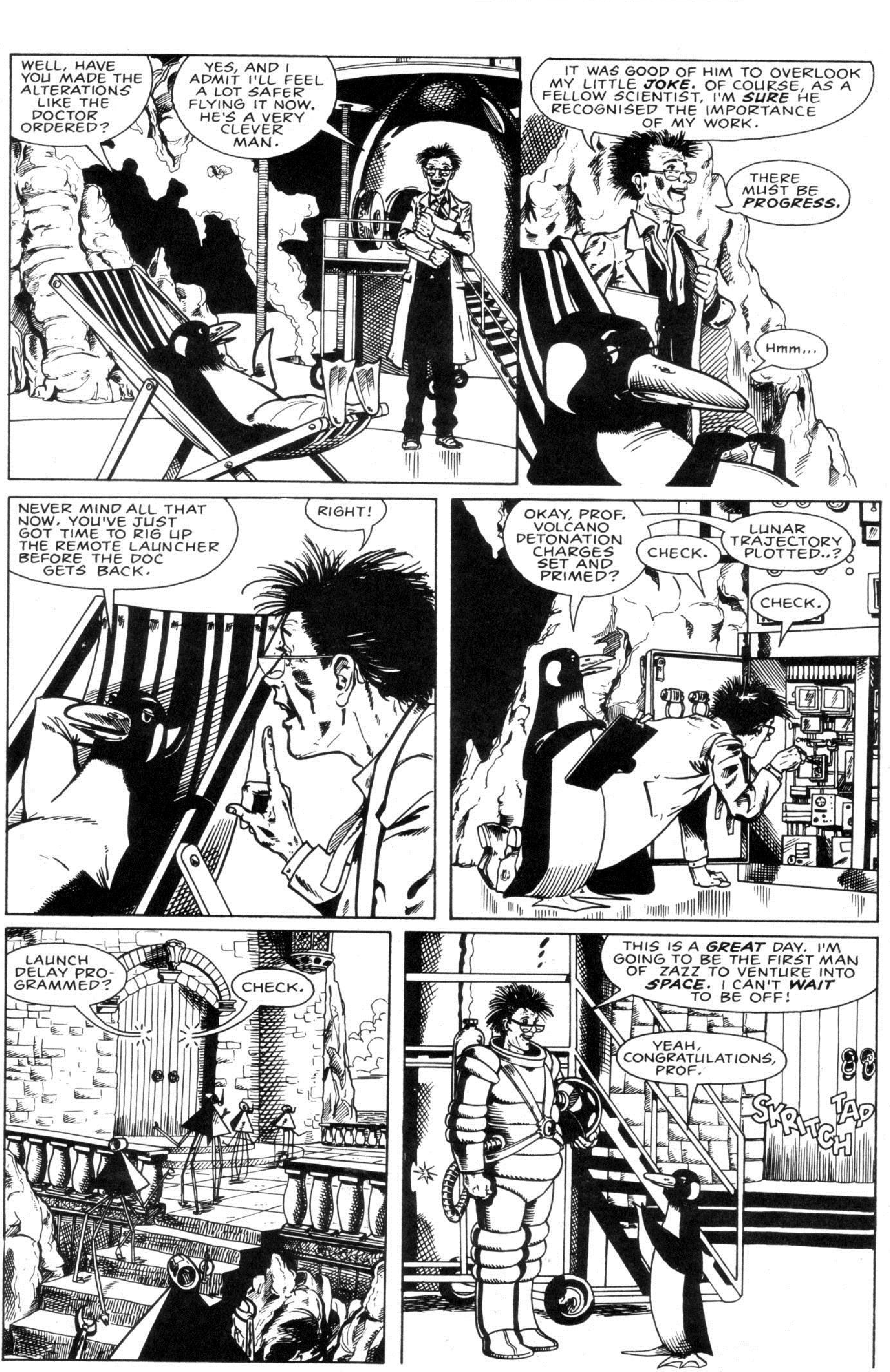
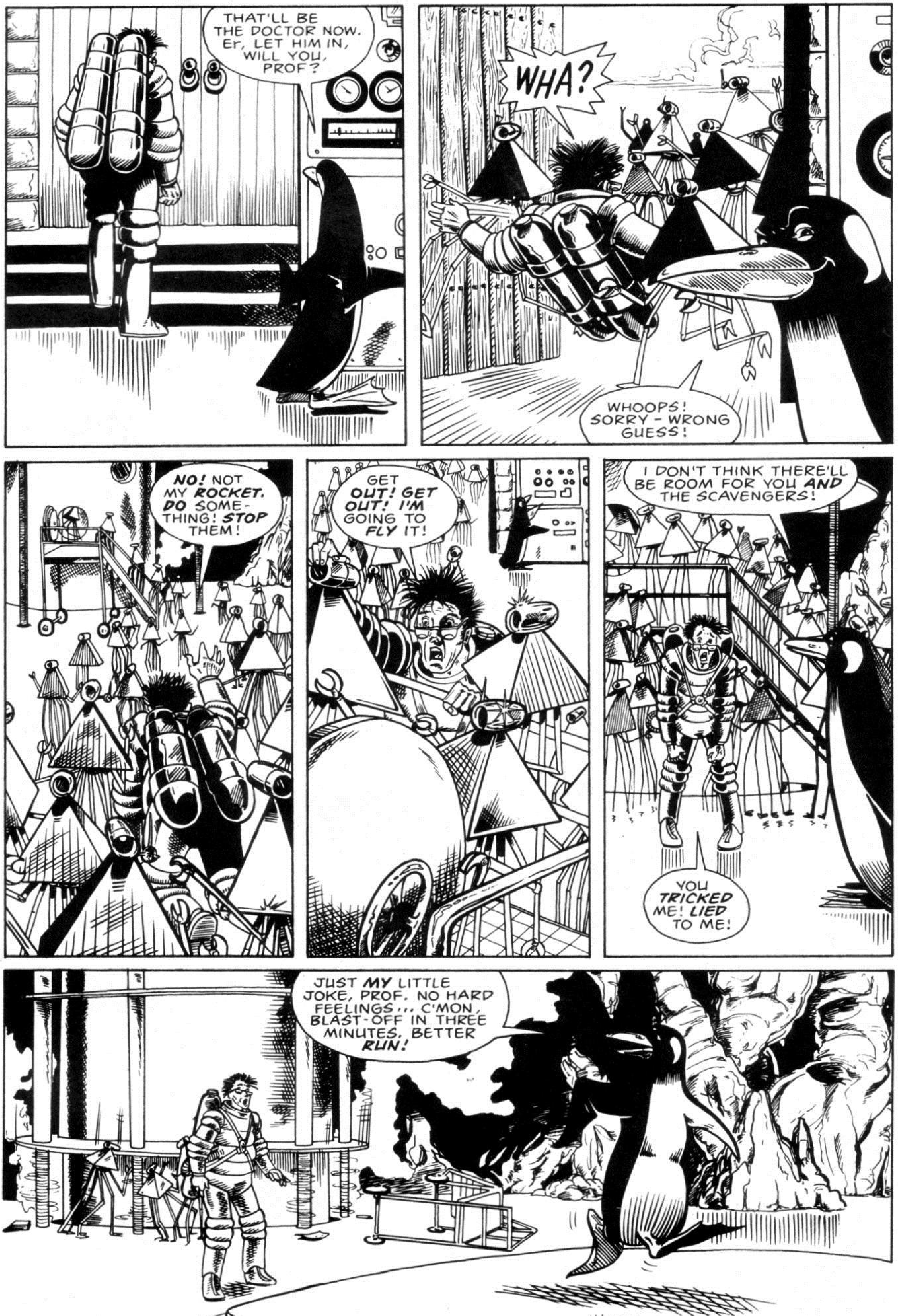

KO
ZUBBA!
ON THE PLANET ZAZZ, FACED WITH AN ALL BUT HOPELESS SITUATION, THE DOCTOR RESORTS TO DESPERATE MEASURES.
YAAARGH! LONGHAIR MUSIC!
THE PIED PIPER RID THE TOWN OF HAMLIN OF A SCOURGE OF RATS WITH MUSIC —
IT MIGHT JUST WORK WITH THE ROBOTS IN HALM.
THE GIFT
THE STRANGE, DISCORDANT MUSIC STRAGGLES OUT INTO THE RUINED STREETS.
BLOW, BOYS, BLOW!
FAR OUT KEY, DADDY.
WEIRD TONE.
EPISODE FOUR.
IT'LL NEVER CATCH ON. IT'S GOT NO RHYTHM.
THE SCAVENGERS SEEM TO LIKE IT THOUGH.
YEAH!
THEIR INSTINCT FOR SURVIVAL INHERITED FROM THEIR LUNAR ANCESTORS, THIS ZAZZIAN GENERATION OF SCAVENGERS CREEP FROM EVERY CRACK AND CREVICE.

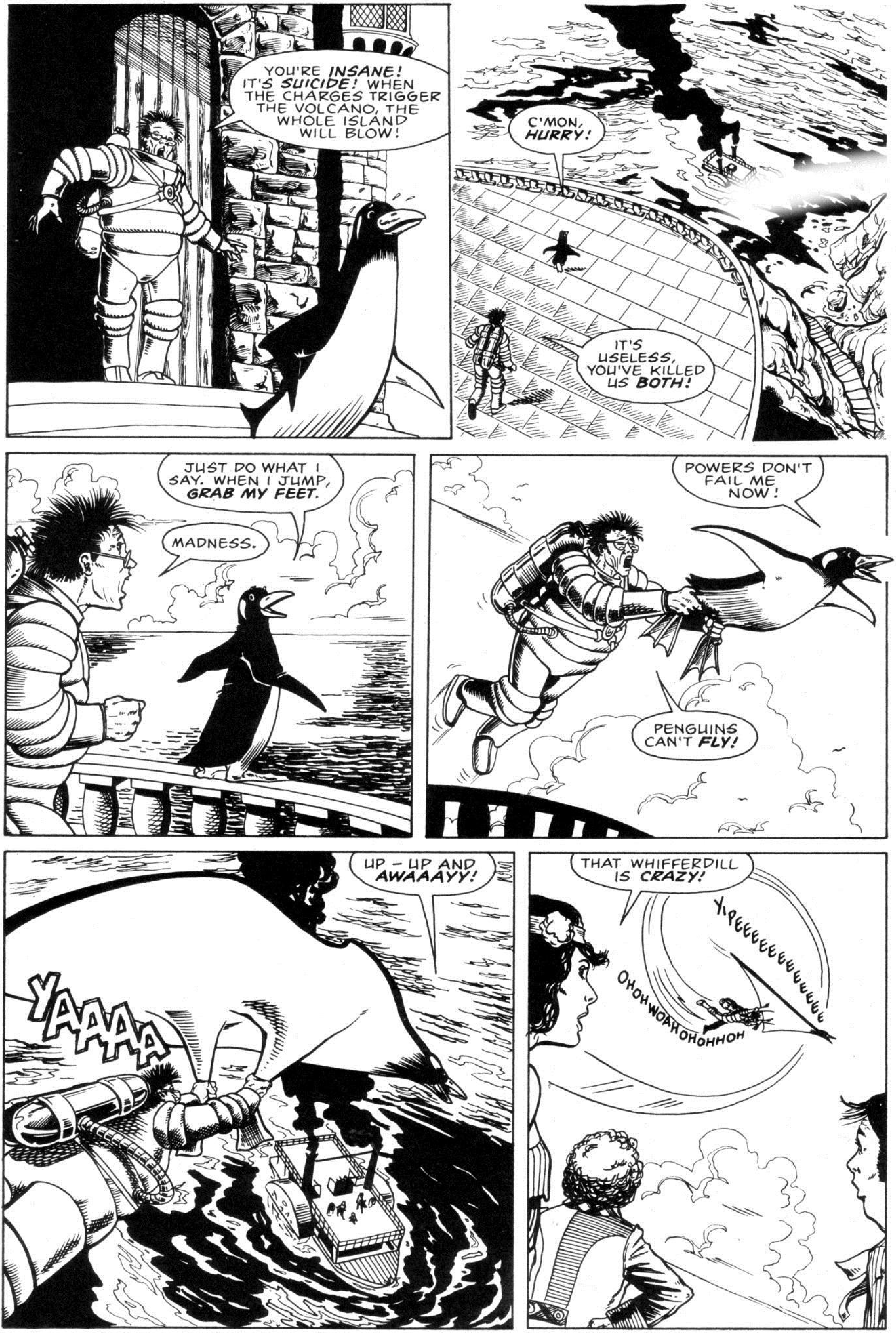
JAMIE DELANO SCRIPT • JOHN RIDGWAY PENCILS • TIM PERKINS INKS • RICHARD STARKINGS LETTERS • SHEILA CRANNA EDITOR


THE WILD 'MUSIC' TRIGGERS THE SHARED MEMORY OF DANGER IMPRINTED ON THEIR CIRCUITS.
LIKE A SILVER TIDE THEY FLOW FROM THEIR NEW CITADEL, LAPPING THE HEELS OF THE NEAR-BREATHLESS MUSICIANS.
KEEP GOING. LEAD THEM OUT OF THE CITY.
RUSTLING, JOSTLING, CLATTERING FROM EVERY NOOK AND CRANNY...
IT'S WORKING, IT'S WORKING!
...THEY MUST FOLLOW THE 'METEOR ALARM' TO SANCTUARY.
NOW I KNOW I'M DREAMING!
IN AUTOMATIC PANIC, THE SCAVENGERS SURGE, SCRABBLING FROM THE RUINS...
AND ONWARDS, CHASING THE ELUSIVE MUSIC TO THE SEA.
OKAY BOYS, TAKE A BREATHER. THAT'S THE PROFESSOR'S ISLAND. WE MUST BE IN RANGE OF THE TRANSMITTER BY NOW.


YES! THE SIGNAL'S GOT THEM. THEY'RE GOING ON TO THE ISLAND.
JUST LIKE LEMMINGS.
I THOUGHT LEMMINGS WERE FRUIT!
WE NEED A BOAT, LORDUKE.
YEAH? WELL I'VE GOT JUST THE THING. C'MON, I WANT TO SEE MY BROTHER'S FACE WHEN HIS TOYS START CLIMBING ALL OVER HIM.
YOU'VE GOT TO HAND IT TO THE LORDUKE. HE'S CERTAINLY GOT STYLE.
NOT EXACTLY 'JOLLY BOATING WEATHER' THOUGH, IS IT?
SEA SHARP
MEANWHILE, BELOW, SOME OF THE SCAVENGERS ARE DISTRACTED ALONG THE WAY...
BUT MOST OBEY THE CALL...
...TO EXILE ISLAND.
WELL, WE GOT THEM HERE. LET'S HOPE FROBISHER'S DONE HIS BIT.


WELL, HAVE YOU MADE THE ALTERATIONS LIKE THE DOCTOR ORDERED?
YES, AND I ADMIT I'LL FEEL A LOT SAFER FLYING IT NOW. HE'S A VERY CLEVER MAN.
IT WAS GOOD OF HIM TO OVERLOOK MY LITTLE **JOKE.** OF COURSE, AS A FELLOW SCIENTIST, I'M **SURE** HE RECOGNISED THE IMPORTANCE OF MY WORK.
THERE MUST BE **PROGRESS.**
Hmm...
NEVER MIND ALL THAT NOW. YOU'VE JUST GOT TIME TO RIG UP THE REMOTE LAUNCHER BEFORE THE DOC GETS BACK.
RIGHT!
OKAY, PROF. VOLCANO DETONATION CHARGES SET AND PRIMED?
CHECK.
LUNAR TRAJECTORY PLOTTED..?
CHECK.
LAUNCH DELAY PROGRAMMED?
CHECK.
THIS IS A **GREAT** DAY. I'M GOING TO BE THE FIRST MAN OF ZAZZ TO VENTURE INTO **SPACE**. I CAN'T **WAIT** TO BE OFF!
YEAH, CONGRATULATIONS, PROF.
SKRITCH
TAP


THAT'LL BE THE DOCTOR NOW. Er, LET HIM IN, WILL YOU, PROF?
WHA?
WHOOPS! SORRY – WRONG GUESS!
NO! NOT MY ROCKET. DO SOMETHING! STOP THEM!
GET OUT! GET OUT! I'M GOING TO FLY IT!
I DON'T THINK THERE'LL BE ROOM FOR YOU AND THE SCAVENGERS!
YOU TRICKED ME! LIED TO ME!
JUST MY LITTLE JOKE, PROF. NO HARD FEELINGS... C'MON, BLAST-OFF IN THREE MINUTES. BETTER RUN!


YOU'RE INSANE! IT'S SUICIDE! WHEN THE CHARGES TRIGGER THE VOLCANO, THE WHOLE ISLAND WILL BLOW!
C'MON, HURRY!
IT'S USELESS, YOU'VE KILLED US BOTH!
JUST DO WHAT I SAY. WHEN I JUMP, GRAB MY FEET.
MADNESS.
POWERS DON'T FAIL ME NOW!
PENGUINS CAN'T FLY!
UP - UP AND AWAAAAYY!
YAAAA
THAT WHIFFERDILL IS CRAZY!
YIPEEEEEEEEEEEE
OHOHWOAHOHOHHOH

AAAAA
COMING IN ON A WING AND A PRAYER...
OOF!
WELL DONE, FROBISHER... VERY DRAMATIC!
LOOK, PERI – BROTHERLY LOVE!
BETTER WIND HER UP, DOC. THERE'S ONLY MINUTES BEFORE THE **FIREWORKS!**
DOCTOR, DO YOU REALLY THINK THE PROFESSOR'S ROCKET WILL GET THE SCAVENGERS BACK TO THE MOON..?
STRANGER THINGS HAVE HAPPENED AT SEA!
THAR SHE BLOWS!
SEA SHARP
MY ROCKET. LOOK, IT **WORKED!**
HOLD ON, SHIPMATES. LOOKS LIKE **STORMY WEATHER.**

THE TIDAL WAVE FROM THE EXPLODING ISLAND HURLS THE PADDLE-STEAMER FORWARD LIKE A SURFBOARD —
WHOO-EE! WATER-SPORTS!
SEA SHARP
AS THE TUMULT SUBSIDES, NOTHING REMAINS OF EXILE ISLAND BUT A PALL OF SMOKE.
HOORAY, SCIENCE HAS SAVED THE DAY!
IDIOT! CRETIN! SCIENCE CAUSED ALL THIS CHAOS. MUSIC SAVED US.
MAD SCIENTIST!
LIBERTINE!
WE'LL PROBABLY NEVER KNOW IF THE PLAN SUCCEEDS. BIT OF A MESSY JOB, I'M AFRAID.
PERSONALLY, I HOPE THE LITTLE METAL CRITTURS MAKE IT!
I JUST WANT TO GET BACK TO THE TARDIS. TO THINK I USED TO LAUGH AT THE HOLLYWOOD HEROINES WHO WORE UNSUITABLE CLOTHING FOR ADVENTURES!
I'VE DECIDED TO FORGIVE AND FORGET, DOC. MY PARTY WAS RUINED, MY CITY DESTROYED, BUT AT LEAST THE SCAVENGERS ARE GONE NOW! THAT CALLS FOR A CELEBRATION!
IT'S PARTY-TIME ON ZAZZ, AGAIN!
YAY! LET'S ROCK!
OH...! NO...!
THE END.

Travelling Companions

Victoria Waterfield came from a cossetted background unlikely to suit her to the hazards of time travel. However, she showed courage and initiative and made great friends of the Doctor and Jamie. By Richard Marson.

Born and brought up in the protected world of Nineteenth Century gentility, Victoria was surrounded by servants and wealth and protected by the love of her father, Edward.

Ironically, it was his recklessness that brought their cosy life to a premature end, and prompted Victoria to join the Doctor. In a matter of weeks, she had to adjust to coping with the death of her father, terror at the mercy of the Daleks and newfound friendship with that oddest of odd couples, the Doctor and Jamie.

For Victoria, 'adopted' by the Doctor, the following year was often new and frightening. That she managed to survive so well under this pressurised lifestyle is to her credit. Historically, it's also quite convincing – upper middle class Victorian women were often used to living in unbearable conditions in far-flung corners of the British Empire.

Perhaps Victoria looked on *her* travels as a different kind of conquest. Certainly, she had to adapt and use her mind and imagination quickly if only to stay sane in her new life.

The best word to describe Victoria was 'game' – she was game enough to try virtually anything, although this rather reckless attitude was in conflict with both her upbringing and her natural instincts. She drew a lot of her strength from the Doctor and Jamie, surrogate father and brother respectively, though there was more than a hint of a stronger affection between the two younger members of the TARDIS crew.

There was also a strong element of wonder in Victoria's travelling – she must have realised that her travels were a unique opportunity for a girl from her era and background to gain an insight into that most mysterious of matters – time and space. Actually, Victoria's travels were nearly all Earth-based, but this was lucky, as at least she could relate her experiences to humans and their planet, rather than having to encounter other worlds, as well as other beings.

Victoria encountered a frightening variety of alien creatures. Having sampled the cruelty of the Daleks, she was on board for one of the spookiest *Doctor Who* adventures, which took place within the *Tomb of the Cybermen*. After that came Yeti, Ice Warriors, the evil Salamander, more Yeti and finally a particularly nasty and insidious Sea Weed monster. The most humanoid of these villains, Salamander, was doubly unnerving because of his identical resemblance to the Doctor.

At every turn, Victoria's nerves were being stretched to the utmost. On the planet Telos, the horrors were rife – half-Cyberneticised humans, Cybermen breaking out of their artificial wombs and creeping Cybermats. The Yeti were awe-inspiring because of their sheer bulk and the size of their claws, and they were made twice as terrifying in *The Web of Fear*, which was set in the abandoned London Underground. In *The Ice Warriors*, it was Victoria's lot to be menaced by the military Martians, and it was only in her last story that she was able to get anything like her own back, destroying the Sea Weed creature through the sound of her amplified screaming. On the set, actress Deborah Watling was aptly nicknamed 'leather lungs' by her two co-stars'!

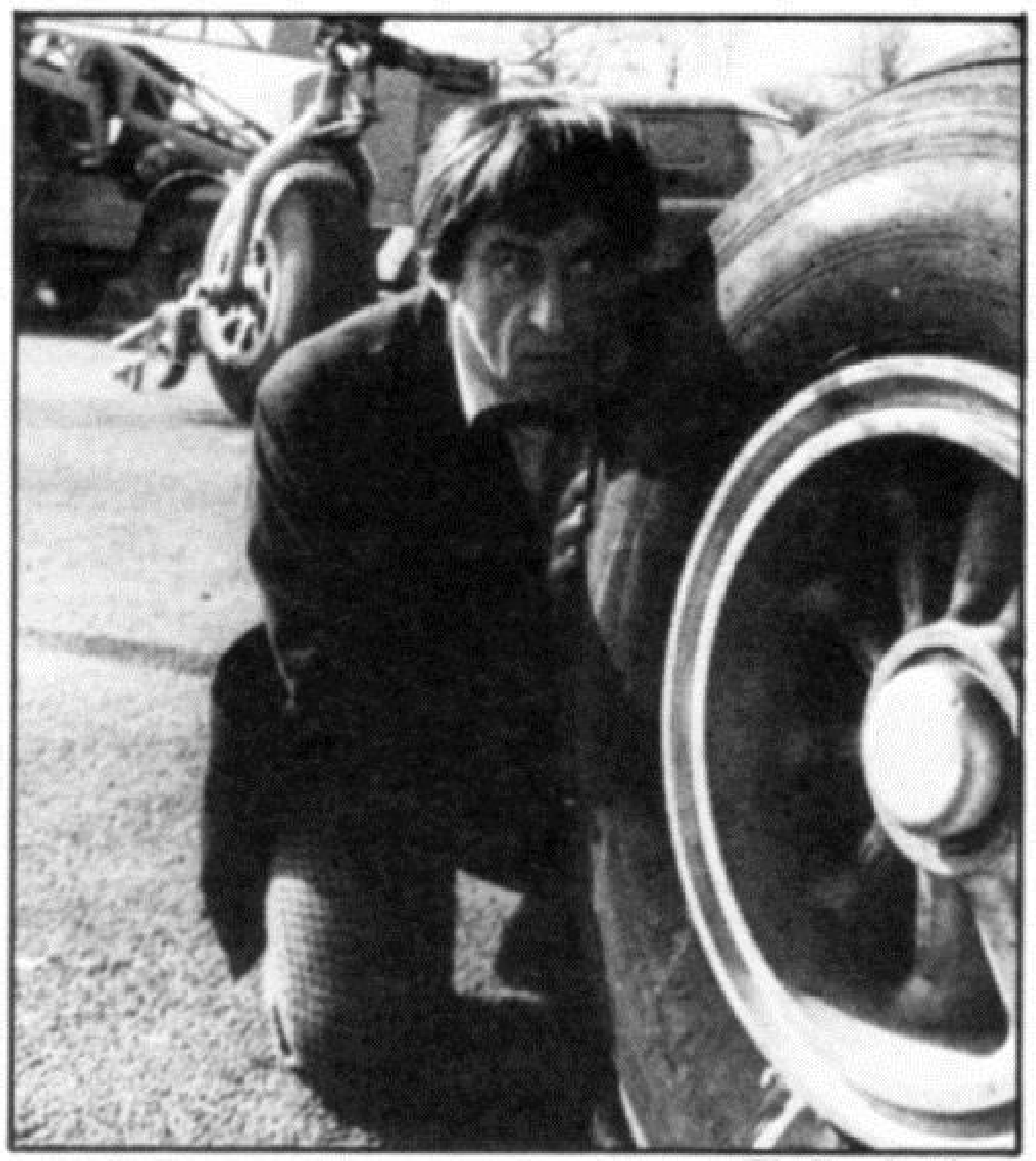
While Victoria was sensitive and feminine, she was never feeble. She took to some aspects of her new life with relish, the first being the chance to abandon cumbersome, voluminous skirts for the more comfortable mini-skirts and jackets of contemporary Earth. She also enjoyed her first real romantic attachment, with Jamie, and their flirting or squabbling was a regular part of life on board the TARDIS.

Much of the credit for Victoria's characterisation must, of course, go to the actress Deborah Watling. Coming from an established theatrical family, and with considerable experience as a child actress behind her, Watling had the skill to make whiny lines coquettish and silly lines credible. Her waifish look was another important ingredient in making Victoria a successful companion, and predictably she became extremely popular with the male members of the audience. Incidentally, the character was actually named after script-editor Gerry Davis' own daughter.

Victoria's involvement in the overall storyline of the series is still one of the most consistent and satisfying of all the companions. From the moment she joined, it was obvious that Victoria wouldn't be able to travel under pressure for too long, and the build-up to her departure was started as early as *Tomb of the Cybermen*, with hints of homesickness and the desire for peace and settling down.

This she found, ironically, hundreds of years into her own future, as she was able to leave the Doctor for a ready-made family life at the end of *Fury From The Deep*. Victoria's travels gave her fortitude, insight and strength, but they ended just in time to stop her from becoming a nervous wreck. She left (to Jamie's sorrow) when it was right for her, and found security at long last.◆

PATRICK TROUGHTON



The Faceless Ones

First Season 1966-1967

Producers: **Innes Lloyd, Peter Bryant** (*The Faceless Ones* and *Evil of the Daleks* only).
Script Editor: **Gerry Davis, Peter Bryant** (*Evil of the Daleks* only).

THE POWER OF THE DALEKS (EE). Written by **David Whitaker.** Directed by **Christopher Barry,** (Six episodes; 5/11/66 – 10/12/66).

THE HIGHLANDERS (FF). Written by **Elwyn Jones** (2-4) and **Gerry Davis** (1-4). Directed by **Hugh David.** (Four episodes: 17/12/66-7/1/67).

THE UNDERWATER MENACE (GG). Written by **Geoffrey Orme.** Directed by **Julia Smith.** (Four episodes: 14/1/67-4/2/67).

THE MOONBASE (HH). Written by **Kit Pedler. Directed by Morris Barry.** (Four episodes: 11/2/67-4/3/67).

THE MACRA TERROR (JJ). Written by **Ian Stuart Black.** Directed by **John Davies.** (Four episodes: 11/3/67-1/4/67).

THE FACELESS ONES (KK). Written by **David Ellis** and **Malcolm Hulke.** Directed by **Gerry Mill.** (Six episodes: 8/4/67-13/5/67).

EVIL OF THE DALEKS (LL). Written by **David Whitaker.** Directed by **Derek Martinus.** (Seven episodes: 20/5/67-1/7/67).

Second Season 1967-1968

Producer: **Peter Bryant.**
Script editor: **Victor Pemberton.**

TOMB OF THE CYBERMEN (MM). Written by **Kit Pedler** and **Gerry Davis.** Directed by **Morris Barry.** (Four episodes: 2/9/67-23/9/67).

THE ABOMINABLE SNOWMEN (NN). Written by **Mervyn Haisman** and **Henry Lincoln.** Directed by **Gerald Blake.** (Six episodes: 30/9/67-4/10/67).

THE ICE WARRIORS (OO). Written by **Brian Hayles.** Directed by **Derek Martinus.** (Six episodes: 11/11/67-16/12/67).

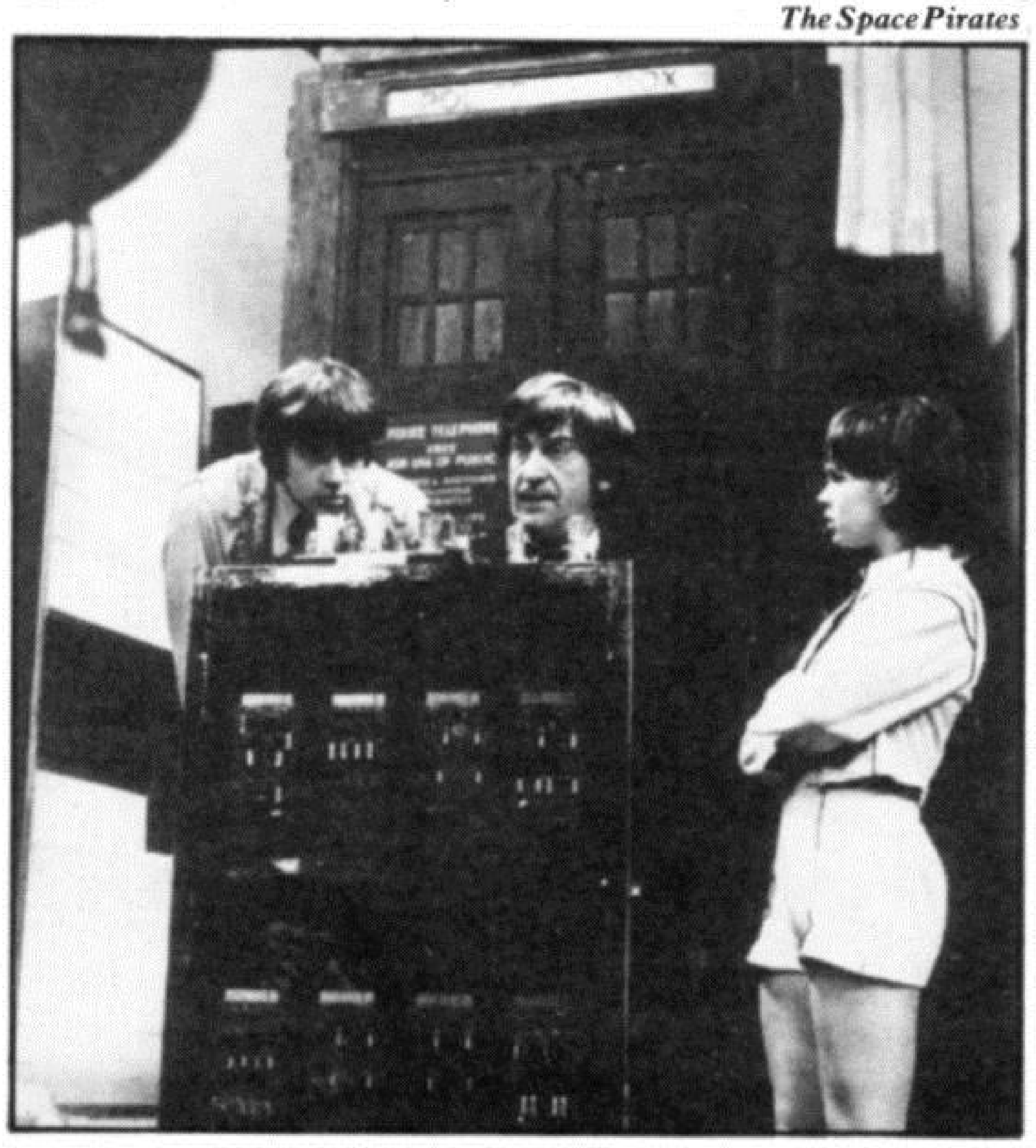
THE ENEMY OF THE WORLD (PP). Written by **David Whitaker.** Directed by **Barry Letts.** (Six episodes: 23/12/67-27/1/68).

THE WEB OF FEAR (QQ)Written by **Mervyn Haisman** and **Henry Lincoln.** Directed by **Douglas Camfield.** (Six episodes: 3/2/68-9/3/68).

FURY FROM THE DEEP (RR). Written by **Victor Pemberton.** Directed by **Hugh David.** Six episodes: 16/3/68-20/4/68).

THE WHEEL IN SPACE (SS). Written by **David Whitaker** and **Kit Pedler.** Directed by **Tristan De Vere Cole.** Six episodes: 27/4/68-1/6/68).

The Space Pirates



The Enemy Of The World

Third Season 1968-1969

Producers: **Peter Bryant** and **Derrick Sherwin** (*The War Games* only).

THE DOMINATORS (TT). Written by **Norman Ashby** (Alias for **Mervyn Haisman** and **Henry Lincoln.** Directed by **Morris Barry.** (Five episodes: 10/8/68-7/11/68).

THE MIND ROBBER (UU). Written by **Peter Ling** (2-5) and **Derrick Sherwin** (1). Directed by **David Maloney.** (Five episodes: 14/9/68-12/10/68).

THE INVASION (VV). Written by **Derrick Sherwin** and **Kit Pedler.** Directed by **Douglas Camfield.** (Eight episodes: 2/11/68-21/12/68).

THE KROTONS (WW). Written by **Robert Holmes.** Directed by **David Maloney.** (Four episodes: 28/12/68-18/1/69).

THE SEEDS OF DEATH (XX). Written by **Brian Hayles.** Directed by **Michael Ferguson.** (Six episodes: 25/1/69-1/3/69).

THE SPACE PIRATES (YY). Written by **Robert Holmes.** Directed by **Michael Hart.** (Six episodes: 8/3/69-12/4/69).

THE WAR GAMES (ZZ). Written by **Terrance Dicks** and **Malcolm Hulke.** Directed by **David Maloney.** (Ten episodes: 19/4/69-21/6/69).

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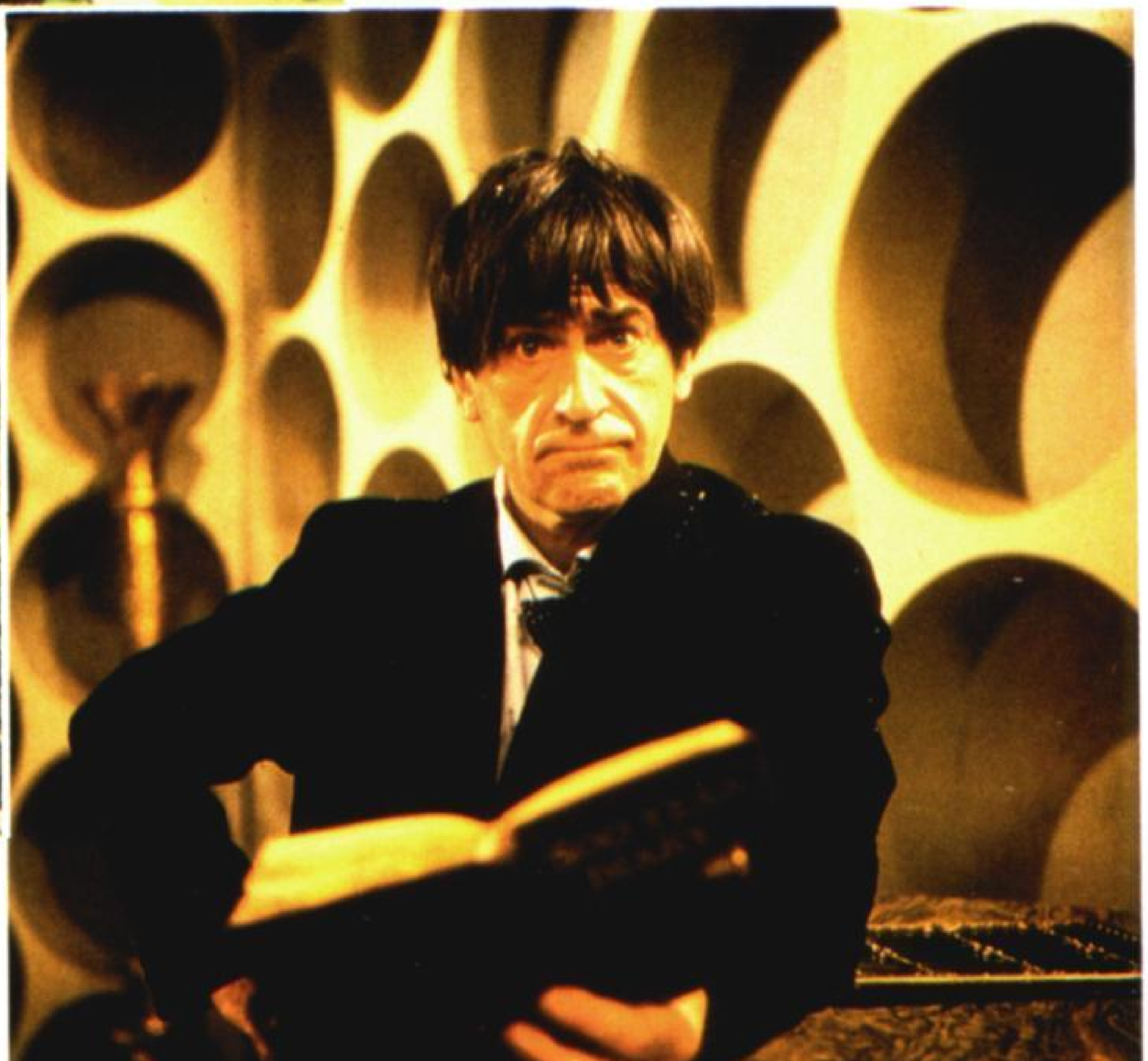

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